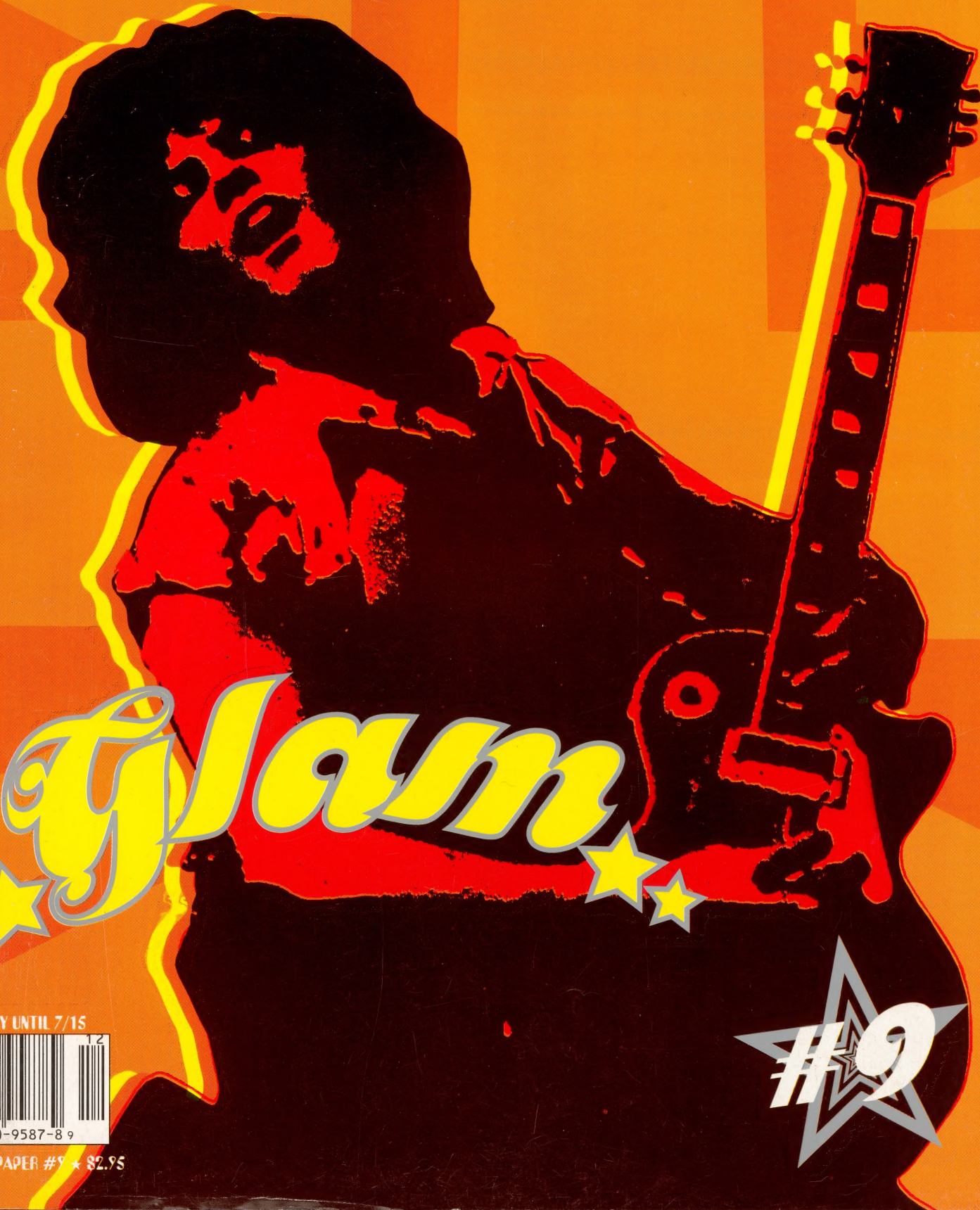


HUNDREDS OF PUNK AND INDIEPOP REVIEWS ★ INDIE CHARTS AND MORE

SHREDDING PAPER

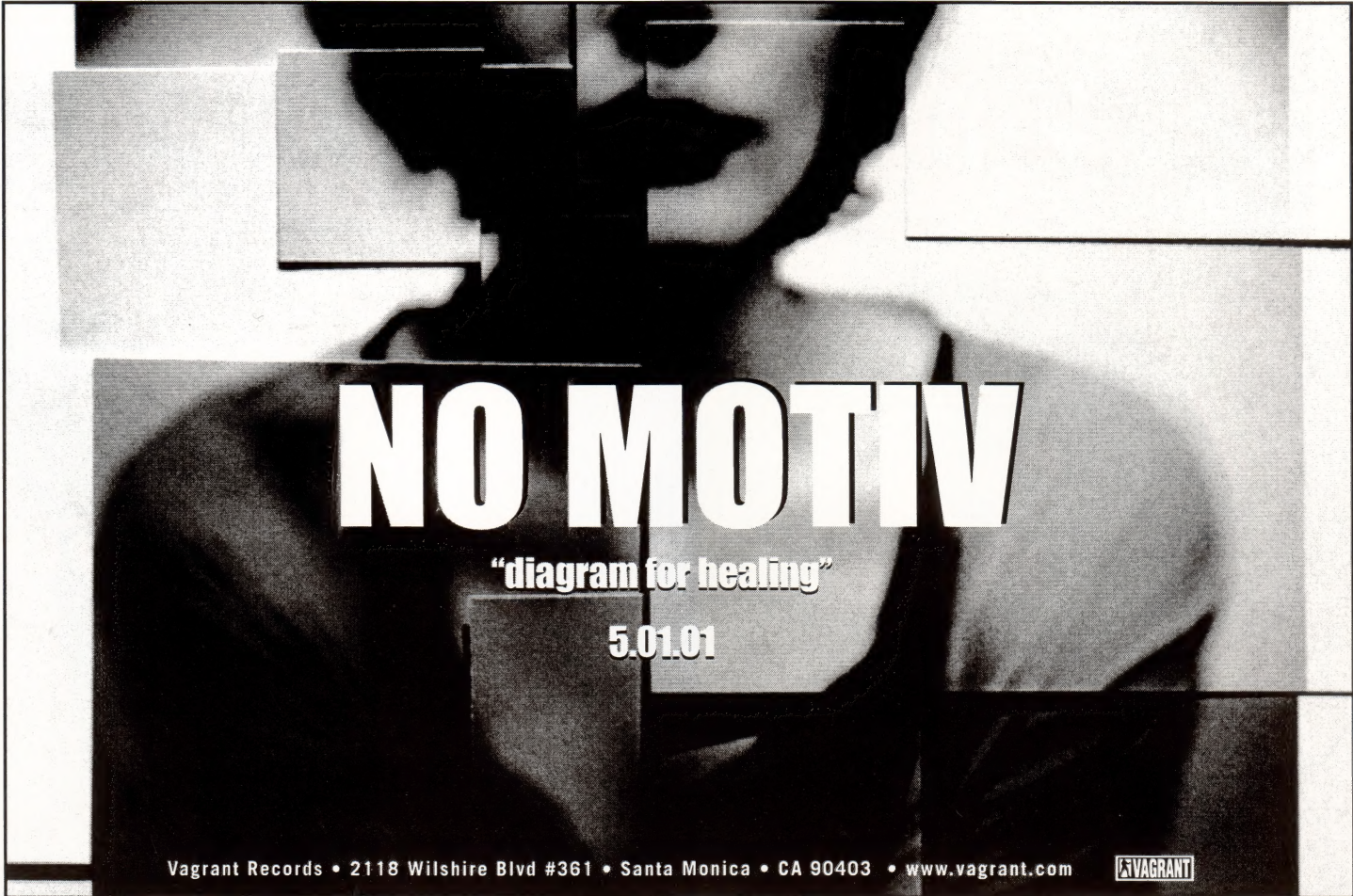


DISPLAY UNTIL 7/15



SHREDDING PAPER #9 ★ \$2.95

#9



NO MOTIV

"diagram for healing"

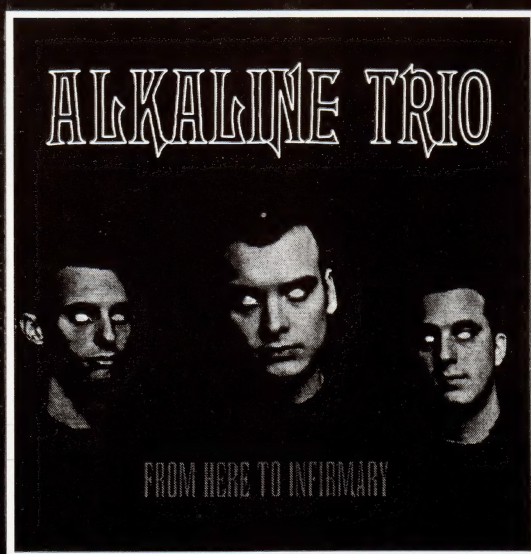
5.01.01

Vagrant Records • 2118 Wilshire Blvd #361 • Santa Monica • CA 90403 • www.vagrant.com

VAGRANT

ALKALINE TRIO

FROM HERE TO INFIRMARY



CD/LP AVAILABLE 4.3.01

Vagrant Records • 2118 Wilshire Blvd #361 • Santa Monica • CA 90403 • www.vagrant.com

VAGRANT

SHREDDING PAPER

#9

Phone: 888 392-4832 ext 291 295 1409
Ad rates: 1/2 page \$150, 1/4 page \$75
E mail SPZINE@EXCITE.COM
<http://members.home.net/shredding/sp.html>

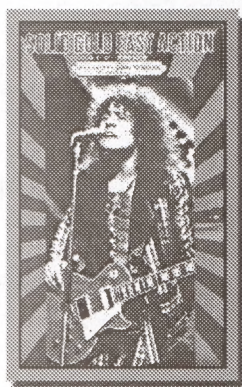
Editor
Mel C

Associate editors
Steve Yaver
David Hill

Staff
Phil Dirt
Mike Toy
J Edward Keyes
Alise Ray
Mark Ginsburg
Anthony Happel
Robert Barry Francos
Robert Haines
Steve Slaybaugh
Jesse Lucious
Scott Peartree
John Wenzel
Bela
Laura Davis
Scott Indrisek

Graphic Design
Jeremy Bellah

Front cover
Jason Rosenberg



Columns - page 4

Mel C, Steve and David talk Glam rock, Napster, politics and more.

Glam! - page 8

A chronology of the early '70s UK Glam phenomenon.

CD/LP Reviews - page 17

You didn't know we had a record review section; well we do.

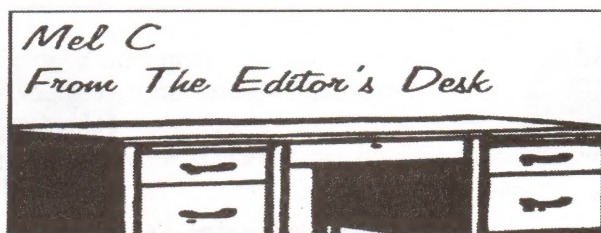
the SP Indie Chart page - page 39
It's fun, *and* it's educational!

Isolation Drills - page 62

Robert Haines and John Wenzel voice strikingly different opinions on the latest Guided By Voices album.

Compilation Complications - page 64
The latest edition of David Hill's series on reissues of classic punk.

Singles Going Steady - page 67
7 inchers - rock n' roll in it's purest form.



I've written a cover story on Glam this issue, which I might be qualified to do since back in the '70s I saw T Rex, Mott The Hoople, Bowie, Slade and Alice Cooper, three to five times each.

The first time I saw Bowie was very unusual. It was '72, the "Ziggy Stardust" tour with the Spiders From Mars. I had never heard anything by Bowie prior to the show. Bowie was booked to play Winterland in San Francisco 2 nights, a Friday and Saturday. Winterland held over 4,000, and Bowie was selling out many of his American tour dates, but the San Francisco booking was a huge blunder. There was no radio station in town that had ever played Bowie. Don't ask me why, but he was big everywhere but here. Like I said, I'd never heard anything by him, but I'd heard he was good. I was curious to see him, and definitely wanted to see Flo and Eddie, the opening act, well known for their great backing vox on T Rex' records. Actually there was a third act that night that played before Flo and Eddie, Sylvester. You might recall that Sylvester was a drag queen who became a huge disco star in the late '70s, and later died of Aids. He was awful. I went to the show with a friend who thought Sylvester was the worst act he'd ever seen. Anyway, the real story here was the size of the crowd. Winterland was the city's premiere venue, and I don't ever recall a show where there were less than 2,000 people. 2,000 would actually be a small crowd. The Rolling Stones played there in '72, and they may have packed in close to 5,000 a show. Are you ready? On Friday night Bowie drew 200 people. 200 at a venue that never draws less than ten times that; and he was booked for a second night! Flo and Eddie ended up being a disappointment because while cavorting around the stage Mark Volman literally fell over the front of the stage and into the very sparse audience. He hit his head and was bleeding pretty bad. He tried to continue despite the bleeding, but after one more song the band apologized and left to get Mark medical attention. Talk about a downer night - no one shows up - then we have to see the awful Sylvester - then the band we came to see has a member seriously injured and leaves - and there we were, waiting for a band who we'd never seen or heard! My friend and I are both on the same page; "This really sucks, I hope Bowie is good" "I read somewhere that he's good, do you think we should wait around" "I don't know, it's going to be an extra half hour wait because of what happened" "Well we're already here" "If he sucks we could leave early" "Where should we go to eat". It was kind of like that. We really had no idea what to expect. We didn't even know what Bowie looked like. Show time; the lights go down, the stage is empty, and the sound system plays that cool theme from the "Clockwork Orange" movie - very cool! The band comes on stage and they have flamboyant costumes. Bowie's is especially impressive, and halfway through the set he goes off stage and returns in another costume. I'm really impressed, this guy is really knock-

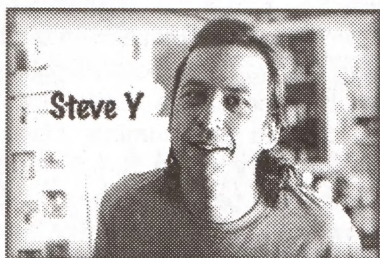
ing himself out to put on a fantastic show for only 200 people. They perform the "Ziggy" album and tracks from "Hunky Dory", "Space Oddity" and covers of Jaques Brel and Velvet Underground - amazingly cool. Standing there listening to "Life On Mars" and "Changes" for the first time my friend and I were simply amazed by how good Bowie was as both a songwriter and performer. We debated going back to see him again the following night, but my friend was reluctant mainly because of Sylvester being on the bill. In retrospect we obviously blew it by not seeing him again. I heard Bowie drew 400 on Saturday, and vowed never to play San Francisco again. He kept his promise for years to come, bypassing our town on each American tour. When he finally was a superstar and played here he told the audience that he had really intended to never play the Bay Area again, and that it took a lot of convincing by a very powerful promoter to get him to return. Bowie was guaranteed sold out shows, and the Bay Area delivered.

Slade was another Glam band I saw at Winterland. They were great on their first US tour. They had tremendous showmanship, and the music really kicked ass. They weren't the headliner, but the show drew well over 3,000. Slade played Winterland again on their next American tour and they still weren't headlining, but the crowd was well over 3,000 again. They put on a good show, but seemed to be going through the motions compared to the year before. Maybe it was an off night, but I've always assumed it was because at that point they knew they were never going to make it in the States no matter how big they were in England.

T Rex played Winterland on their first American tour and of course, they headlined. T Rex were huge. Everyone I knew was eagerly awaiting the show. It seemed almost unreal that we were actually going to see such a legendary band in the flesh. I was probably less excited than everyone else because I had caught a couple shows on the tour before T Rex hit San Francisco and liked them, but I wasn't blown away. Since they were practically my favorite band ever, I'd been expecting more. I told all my friends not to have crazy expectations. It turned out they put on an excellent show in San Francisco on a Saturday night with a crowd around 4,000. They were obviously up for San Francisco and put on a much better show than they had when I saw them in other cities, even though those shows were sold out. Oddly the opening band in San Francisco was Poco. I can't imagine how they came up with Poco as an opening act that night, but no one seemed to mind, as long as they got to see rock's reigning god, Marc Bolan.

Another Glam band I saw in San Francisco under somewhat odd circumstances was Mott The Hoople. The first time they played here was at a venue called the Fillmore. It might have held 1,000, I'm not sure. The opening band that night was Freddy King, a blues group. The headliner was blues star Albert King. In between was Mott the Hoople. The blues crowd totally didn't get Mott. Mott must have felt like they were playing in front of a painting. No one moved or reacted in any way. It was like, "Hey, this ain't blues". Ian Hunter was pissed off, and began making belligerent remarks to the crowd, "Hey what's wrong with you assholes, haven't you ever seen a rock n' roll band before. Why don't you get off your asses and dance". You'd think someone would have yelled something back, but the crowd was just waiting for Albert King and could

not have cared less. I thought Mott were fantastic that night and I felt bad that they got stuck on a show where the crowd didn't know who they were and didn't care. Of course this show as an opening act was before Mott went Glam. The next time they came to town was after "All The Young Dudes". That whole American tour was sold out, with the upstart Aerosmith as the opening act.



I am probably one of many million of users Napster counts on their roles; I downloaded the program when it first came out, and excitedly looked for obscurities, but found nothing but Metallica. I ended up deleting it, because I have an older laptop with limited hard drive space and a relatively slow dial up connection. Even when I did find interesting things, the download time was too long for my computer and mental well being to take. But I still have opinions on the whole Napster fiasco. In fact, it reminds me of the 2000 Presidential elections.

Bush = record labels - This is where the money is, and as we found out in the Presidential election, money and big business win elections. Of course, even if Al Gore had been named President, the big winners would have been many of the same businesses, but at least there would have been some bit of public conscience in the White House. As it stands now, the people are who need it most (poor, uninsured, underemployed) will have no safety net under the Bush Administration. At the same time people who want to discover some unknown band won't have a free outlet to discover new music. Trickle down economics, the unsaid phrase of the Bush "tax cut" plan, didn't work under Ronald Reagan; If these big business types like trickle down theories so much, then I find it interesting that the same companies that buy and sell our politicians and by extension, our government's policies won't allow trickle down music discovery, which in theory will lead to more music purchasing. I've heard any number of interviews with people who say they try things out, and if they like it, they buy it.

Metallica = Gore - I suppose both are well intentioned; but neither have ever been considered innovators, and neither will ever be considered as people who are truly looking out for the common person. Both want to take credit where none is due; Metallica wants to look out for the artists' rights, but many, if not most artists are more interested in having their music available to the hoi polloi. Sure, lots of recording artists have been screwed by the labels with bad contracts that meant royalties and publishing rights were going to others in the past, and I'm sure many are getting screwed right now; but do you need to get into bed with the devil to protect your rights? And speak for the entire music community to boot? The most annoying thing is that Metallica always mentions money, never artistic integrity. Gore is as closeted a Republican as anyone, he was instrumental in getting Clinton to sign

on to welfare reform, and was always the centrist thinker of that administration. I think he means well, but has been caught up in the system that gave him and his family the power he craves so much. He simply would have been beholden to all the same special interest groups Bush is, only to a slightly lesser degree.

Nader = Napster - Upstarts both, and both created all kinds of excitement in their little worlds. Liberals were thrilled to have someone finally speaking about issues like healthcare, campaign finance reform, and globalization, and meaning what he said. Napster, started innocently by a couple of college kids, was giving people what they wanted musically, or at least offering the means to do so. Then the other shoe dropped for both; Nader created such a stir that in many cases, the very people that should have supported him wholeheartedly ended up demonizing him as the reason Gore "lost", and the Green Party might have done themselves as much damage as good in this election season. Napster also has been demonized; strange bedfellows getting together to attack something that has the power of revolutionizing the way we purchase music, not to mention people discovering both new styles and artists they would enjoy, and then purchase.

The Nader saga has ended; the only winners proved to be the people we most wanted to see defeated; the radical right. Women's rights are in jeopardy, our environment is likely to suffer more irreparable harm, more people than ever will fall below the poverty line, and big business has both feet in the White House. For Napster, the final chapter has yet to be written. Court orders and song lists are flying; the intrepid users of Napster have so far evaded the various orders by changing song and band names, and eventually, either the court will order the site shut down or the labels will somehow be satisfied enough with keeping a small percentage of users from finding certain songs that they pack it in. Least likely, Napster will become a fee service, the piece of the pie the labels get from it will be too little, and they won't have the kind of marketing control they have now. I'm guessing the first of these scenarios is the more likely, but the genie is out of the bottle at this point; music downloading is here to stay. The question really is whether, with the various court orders and threats, the innovators who will start the next Napster or the ones running other sites currently will get cold feet, or worse yet, get bought out by the very business interests that have controlled everything in this country for decades. Yet another victory for the rich and mighty, and we, the people, get stuck again.

This issue of SP is dedicated in part to Glam. Among my first records were Alice Cooper's "School's Out" and David Bowie's "Aladdin Sane". My mother was more than a little scared by the make up and sentiment behind some of the music; she certainly appreciated my Spinners record a helluva lot more. It was the Glam rockers that opened up the world to punk a couple of years later, and opened my eyes to the fact there could be more to music than the easy listening stuff my mother liked. There were great bands at the time that later drew derision for many years, but now are getting their just due. Read on to discover more, and keep bringing home records or downloading songs that will turn you on to something new. Comments to syaver@jps.net



Well, by now you've heard the news: the evil entity known as Napster will have to block access to all those poor exploited million-selling artists, thanks to the tireless efforts of their heroic labels. Granted I can't say that I'd miss adding all those Metallica tunes to my collection, I don't think too many of the songs I'd be interested in would be on their six-figure to-be-deleted list, but I can't say I'm watching the proceedings without a tad of cynicism seeping in.

I've been following the Napster saga for awhile, and there always seems to be some new wrinkle to make one's eyes twirl. I remember laughing when I heard that Dr. Dre was one of the folks suing Napster; I'm sure he made sure that every artist sampled on the N.W.A. and solo albums was properly reimbursed as well. I also loved hearing about how a certain band who was trying to start a grass-roots anti-Napster campaign about how Napster was helping to steal money that should have gone to artists instead. Never mind that they weren't even signed to a label nor did they even have any of their songs listed on Napster! (it'll take more than that to get a major-label contract boys). And despite the fact that record revenues have actually increased since Napster's appearance in 1999, the labels say that Napster is cutting into their sales. No doubt that's why they dumped so many groups to concentrate on the boy bands and jailbait vocalists.

However it gets even better; an article dated March 16 on Wired News Online reported that the Rodgers and Hammerstein Organization and the Songwriters Guild of America, along with other artists and publishers, sued Universal's new website for letting users download music without paying royalties to the people who wrote and published the songs. As the first line of the suit pointed out: "UMG Recordings has decided to engage in the very same infringing activities that UMG itself - in a recent and highly publicized lawsuit - successfully challenged in this court." The Recording Association of America made this argument in response: "To be compelling to consumers...a service must offer tens or hundreds of songs in which rights may be owned by hundreds or thousands of publishers," the petition said, "no service provider is eager to embark on individual negotiations with all these publishers unless it is necessary." Gee, that sounds familiar! In other words it's morally indefensible to deprive artists of their fair share of royalties...unless WE'RE the ones who profit from it. Other companies have announced plans to launch their own subscription and/or "pay-per-listen" services that would pay royalties, most likely as conscientiously as UMG has been paying them.

The majors have gone on before about protecting copyrights and, most of all, the lost revenue for their artists (not to mention themselves), and whatever other arguments that could stick on the wall. It's a familiar refrain, used in their battles over bootlegs, blank tapes, stores selling used CDs, sampling, ad infinitum, ad nauseum. It's pretty obvious that the impetus for these battles isn't so much their concern for their artist's best interests but for what the Clash once termed

as "complete control"; control over product, control over rights, control over distribution, and most of all control over profits. Sometimes, as in the battle over bootlegs, the majors end up taking the opportunity to expand their control over artists' works. (books as diverse as Andrew Jones' "Plunderphonics, Pataphysics, & Pop Mechanics" and Clinton Heylin's "Bootleg: The Secret History of the Other Recording Industry" - and Negativland's "Fair Use")

Even if the record companies win the battle, they're pretty much losing the war. The behavior of the companies and artists during the whole saga haven't exactly endeared them to what is probably a good number of fans and potential consumers. Filtering every single item on the labels' list is proving harder than most parties expected; heck, there are even websites now featuring software that'll help you to get around the filtering systems, though it seems all you need is a bit of imagination in order to fool the filters. Most damaging of all is that, even if Napster shuts down tomorrow, there are already other websites, software-providers, and networks popping up, more underground and less governable, ready to take up the slack. Chances are good that within a year the majors will yearn for the good ol' days of Napster! Whether it be through other folks such as Gnutella or Aimster, members of discussion groups/ mailing lists trading files as well as CD-Rs, the fact is that the "file-sharing" genie is out of the bottle, and now matter how hard the majors will try, there's no way they're getting that fucker back in there. Let's face it, even more so than home-taping, file-swapping is killing the record industry...and it's about time!

As you can probably tell, the main focus of this particular issue of SP is that much-beloved, much-maligned genre known as glam. There are probably some folks out there who are wondering what the fuck does glam have to do with the punk, indie-pop etc. that are covered in these fine pages. Without getting into the argument of "What/who is glam?", quite a bit actually. Besides being responsible for some damn fine music, it was also a big, if underrated influence on the punk scene of yore: the Bowie fixation of the early Bromley crew, Johnny Rotten auditioning for the Pistols by singing "I'm 18", Sweet and Slade covers done by the early punk and hardcore (especially UKHC) bands, the Germs' love of Queen, even Joey's pre-Ramone days in a glam band. Even if glam wasn't on top of the list of influences for certain segments of the hardcore scene, it did play a part in influencing THEIR influences, thus indirectly sneaking its way under one's skin. At its best glam was bubblegum-catchy and unapologetically fun, an element sadly lacking in the LA schlock and/or ironically named "progressive" tunes dominating the music scene at the time. For many folks of that time, aside from various isolated art-rock and Krautrock bands, (who were for the most part more influential after the fact) Glam was it. Hell, even Jim Goad sang the praises of glam and its influence in an old issue of Your Flesh. Even though it's often given up for dead, Glam still manages to raise its head up from time to time. Though glam may have been given a bad name in some quarters by all the brainless Sunset Strip play-to-pay hard rock bands that polluted the 80s (though they took most of their schtick from neo-glam bands like Aerosmith and Kiss) Glam left a fine legacy that's well worth researching. dj45rpm@aol.com

PROPAGANDHI

TODAY'S EMPIRES. TOMORROW'S ASHES

FEBRUARY 6TH 2001

CD/LP

PROPAGANDHI
TODAY'S EMPIRES. TOMORROW'S ASHES



FAT WRECK CHORDS P.O. BOX 193690 SAN FRANCISCO, CA 94119 www.fatwreck.com

ANTI-FLAG

UNDERGROUND NETWORK

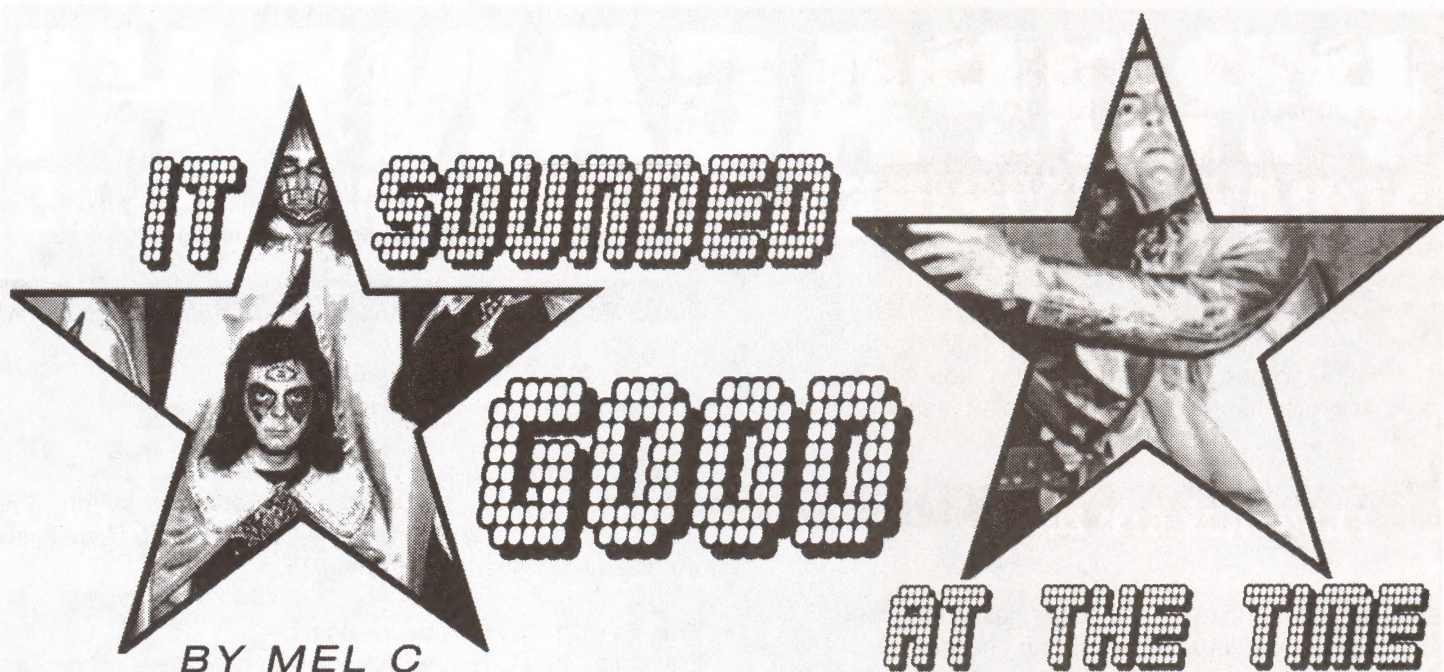


UNDERGROUND NETWORK ★ ANTI-FLAG

NEW FULL
LENGTH
In Stores
April 24th
2001



FAT WRECK CHORDS
P.O. BOX 193690
SAN FRANCISCO, CA 94119
www.fatwreck.com www.anti-flag.com



The Glam movement of the early '70s was strictly a British phenomenon, although several of the artists involved, T Rex, David Bowie and Mott The Hoople, sold a significant number of albums in the States, where their respective albums, *The Slider*, *Diamond Dogs* and *Mott* were recognized as being among the best of their time. In the early '70s many bands were dressing in outrageous costumes and wearing make-up, and although those bands were generally lumped in with the Glam movement, their music didn't really have much to do with the Glam sound. Groups like Roxy Music, Sparks, Steve Harley & Cockney Rebel, Queen, New York Dolls and Kiss would all fall into that category. The Glam sound was for rock purists, largely a producer's medium which created a sound that would connect in a magical way with true rock n' roll fans in the same way that the records of eccentric visionaries like Joe Meek and Phil Spector had in the '60s. The evolution of rock n' roll from Elvis in 1956 to the Archies and their ilk in 1969 had taken rock through many genres, from rockabilly to bubblegum. Glam was rock's first hybrid, a combination of bubblegum and rockabilly, the first and the last rock genres. What resulted was lightweight and lighthearted, a clear reaction against the serious artist syndrome that had consumed rock and roll at the end of the sixties. Glam was concise three minute teen anthems for kids whose older siblings might be into the latest rock opera by The Who, or the Beatles' *Sgt Pepper* or white album. As Bowie wrote in one of Glam's defining anthems, *All The Young Dudes*, "My brother's back at home with his Beatles and his Stones". Glam was a reaction against pretension and artistry in rock music. Glam was instant and disposable. Heck, an entire Glam song might be shorter than the guitar solo on any given prog-rock record. One of Glam's great innovations was that the bands played facing the audience. Glam bands played to the crowd, and made the shows fun rather than a pretentious and pointless display of technical virtuosity.

In the same way that Glam reinvented rock n' roll,

the artists involved reinvented themselves into Glam stars from a variety of previous incarnations. The esoteric acoustic folk duo Tyrannosaurus Rex became the rock band T Rex. Rockabilly artist Shane Fenton who hadn't had a hit record since 1962 became Alvin Stardust, with bigger hits than ever. Theatrical performer Paul Gadd AKA Paul Raven found a bigger better second life as Gary Glitter. Sweet were a band who changed their image every couple years until they finally found one they liked. (Unfortunately the public didn't feel the same way and Sweet's hits came to an end.) Mott The Hoople had actually called it quits as a hard rock outfit before a Bowie composition started them on a second career. Suzi Quatro, whose older sister played in the first all girl hard rock band Fanny, was in the 60's garage band *Pleasure Seekers* in her native Detroit before hooking up with UK producer Mickie Most.

The most identifiable element of the Glam sound was the primal beat. A thundering tribal stomp driven by giant tom-toms and synchopated handclaps or the simulated sound of the stomp of platform shoes. When it came to guitars it seemed like anything goes, as Glam records were full of Les Pauls that sounded like they were being tortured, and even weirder guitar sounds were liable to pop into the mix, needed or not. Add shrill backing vocals and bathe the mix in reverb to give it a big sound, and you've got a good idea of the Glam sound. It was an over the top approach to making a record that sounded good at the time.

In the chronology I've put together, all the chart positions listed are for the British singles charts. There is a GSF rating that I've assigned to all the records. GSF stands for Glam Sound Factor - how Glam the record sounded. The ratings of all the records listed range from a low of 5 to a high of 8. This chronology lists every record that ever hit the British charts with a GSF of 5 or higher. Another rating I assigned is EGR; Essential Glam Rating. If a record is essential it is rated one, two or three stars, three being the most essential.

A Glam Rock Chronology

Month Chart# Artist / Title EGR [GSF]

1970

Oct #2 T Rex / Ride a White Swan ★★

A few years ago they were acoustic folkies. Then, last year they went went electric with *King Of the Rumbling Spires*, a great record that barely charted, but Bolan sticks with the electric sound and a pop star is born, and with it a movement that will change the face of pop, at least in the UK.

[8]

1971

Feb #1 T Rex / Hot Love ★

Bolan's new lineup results in the biggest T Rex hit of all time, spending six weeks at #1, as Bolan succeeds with his concept of creating rock records based around the '60s hippie folk-mythology he'd been performing since his first album, *My People Were Fair and Had Sky in Their Hair, But Now They're Content to Wear Stars on Their Brow*. [7]

Mar #13 Sweet / Funny Funny

Sweet's debut as a bubblegum band. They were embarrassed, by the material Chapman/Chinn gave them as well they should have been. You know you've sunk pretty low when you're stealing from *Sugar Sugar*. (But that was back in '69, so who's gonna remember. [5]

June #2 Sweet / Co-Co

A #2 hit for this piece of crap?! There must have been something in the water. [5]

June #17 Slade / Get Down and Get With It

The failure of this Little Richard cover to hit the top 10 is generally attributed to the lack of misspellings in the title, although mediocrity could have been a factor. [5]

July #1 T Rex / Get It On ★

Bolan boogies his way to #10 in the States, his only American hit, and the first Glam record to chart in the US. It's okay, but I like the flip, *Raw Ramp* better. [7]

Oct #33 Sweet / Alexander Graham Bell

Had this attempt to follow up a big hit made more than a dent in the charts an embarrassed Sweet could have laughed their way to the bank. At least they can honestly say they didn't play on the record. [5]

Oct #1 Slade / Coz I Luv You

Interesting perhaps, but far superior Slade records are just around the corner. This one isn't really that much more Glam than their first single *Wild Winds Are Blowing*, which never charted. [5]

Nov #2 T Rex / Jeepster

A lesser effort, but Life's a Gas on the flipside is, well, a gas. Both sides from the great *Electric Warrior* album. [6]

1972

Jan #1 T Rex / Telegram Sam

Sounds suspiciously like *Get It On*. [7]

Feb #4 Slade / Look Wot You Dun

Glam may be new, but as The N' Betweens in the '60s Noddy and the gang recorded the Dave Dee hit, *Bend It*, so we could have seen this coming. [5]

Feb #11 Sweet / Poppa Joe

Play this 45 at 33 RPM and you may hear *Tom Tom Turnaround* by New World from the Chapman/Chin stable. Those guys will try anything - even steel drums on a Glam record! [5]

May #7 Move / California Man ★

Move was one of the great late '60s bands, with six top ten hits that influenced Glam, like *Bronosaurus*. (UK #7 4/70) Now just before they fragment into ELO and Wizzard they release their record that's closest to the Glam sound. [5]

May #1 T Rex / Metal Guru ★★

T Rex's first on the EMI label is a great one from their dazzling LP, *The Slider* which debuted at #1 in the UK, and went top 20 in the usually Glamless US. No one could have foreseen the artistic decline to follow. [8]

June #1 Slade / Take Me Bak Ome [6]

June #2 Gary Glitter / Rock and Roll Part 2 ★

Gary must have been thrilled that his big hit was the B side, with most of his vocals removed. If you've never heard this you must not attend many football games. [7]

June #4 Sweet / Little Willy ★★

Stop the presses - Sweet have actually put out a record that's not complete garbage. I hear rumors they even played on the record. Number 3 in the US, not bad at all! [7]

July #1 Alice Cooper / School's Out

America's only Glam artist, but wait, Suzi is on the way. [6]

Aug #3 Mott The Hoople / All The Young Dudes ★★★

A great band thus far, but not Glam until Bowie writes and produces a hit for them. It charts in both the US and UK, but with Mott it's their strong album sales that really matter. [7]

Sep #1 Slade / Mama Weer All Crazee Now ★★ [8]

Sep #4 Sweet / Wig Wam Bam ★★

Talk about a hot streak, it's another Chinnichap monster. Hey guys, you don't need to hide behind the Indian costumes you wore for *Poppa Joe* anymore, you're now legit, and besides, history will show you were years ahead of the Village People. [8]

Sep# 2 T Rex / Children Of the Revolution

The song is featured in the T Rex documentary "Born To Boogie", directed by Ringo Starr. [7]

Sep #4 Gary Glitter / I Didn't Know I Loved You

His only record other than *Rock n' Roll Part 2* to chart in the US (at #35). [8]

Oct #4 Alice Cooper / Elected ★

Alice said he wanted to be elected, but the country opted for Nixon instead. Nixon didn't even have a record. Well actually he had a criminal record, and voters in America look for that in a candidate. [6]

Nov #2 Slade / Gudbuy t' Jane ★ [7]

Nov #2 David Bowie / Jean Genie ★

None of Bowie's Glam hits ever charted in the States, but he sold plenty of albums. [7]

Nov #2 T Rex / Solid Gold Easy Action

Mediocre, but huge, as the kids are still bent out of shape over Marc Bolan, England's biggest pop star. [7]

1973

Jan #1 Sweet / Blockbuster ★★

Quite similar to Bowie's *Jean Genie*. Amazingly this was Sweet's only #1 hit. Five other times they stalled at #2! [8]

Jan #2 Gary Glitter / Do You Wanna Touch ★

Glitter's records were sort of studio experiments by writer/producer Mike Leander who played the guitars and drums on them. [7]

Mar #1 Slade / Cum On Feel The Noise ★★★

Debating at #1 is the sixth of an astonishing 12 consecutive Slade singles to hit the top 4 in the charts!! Baby, baby, baby. [7]

Mar #12 Mud / Crazy

For the first couple years the Glam movement was really just 3 bands, T Rex, Sweet and Slade. Now you see new blood hopping on board. What took so long? [6]

Mar #3 T Rex / 20th Century Boy [7]

Mar #6 Geordie / All Because Of You

If the voice sounds familiar, it's Brian Johnson, later of AC-DC. [6]

Mar #17 Chicory Tip / Good Grief Christina

This was their third record (on CBS), and first with the Glam sound. Like their other hits, producer Giorgio Moroder co-wrote it, and yes, it featured synthesisers. [6]

April #2 Gary Glitter / Hello! Hello! [7]

April #1 Wizzard / See My Baby Jive ★

Roy Wood's having the success he's long deserved, this time with his slightly daft new band Wizzard. [6]

May #2 Sweet / Hell Raiser [6]

May #1 Suzi Quatro / Can The Can

After two years of male Glamsters in dresses along comes a chick in a black leather jumpsuit. Hey, this whole Glam thing is way over my head. [6]

from left: Suzi Quatro, The Arrows



June #12 Mott The Hoople/Honaloogie Boogie★★
From their best album, *Mott*. [7]

June #4 T Rex / The Groover
Marc's last top 10 hit and it's only half way through '73! A shocking and inexplicable decline for England's hottest recording artist since the Beatles! [7]

June #16 Mud / Hypnosis
Mud were really Elvis impersonators impersonating a Glam band, and in this case not too well. [5]

June #1 Slade / Skweeze Me Pleeze Me ★★
Their fifth chart topping hit, and a well deserved one at that. [7]

July #1 Gary Glitter / I'm the Leader Of the Gang
[7]

July #2 Barry Blue / Dancing on a Saturday Night
Yet another Glam act from the Bell label. [6]

July #3 Suzi Quatro / 48 Crash ★
Another strong tune penned by Mike Chapman and Nicky Chinn who now have a solid Glam triumvirate with Suzi, Mud and Sweet. [7]

Aug #3 David Essex / Rock On ★
Essex wrote this while filming his first movie, "That'll Be The Day". I suspect *Rock n' Roll Part 2* was a big influence. This hit #5 in the States. [2]

Aug #32 Geordie / Electric Lady [6]

Sep #10 Mott The Hoople / All The Way From Memphis ★
Another fine single taken from the *Mott* LP. [6]

Sep #12 David Bowie / John, I'm Only Dancing ★
If Glam is forever equated with gender bending Bowie deserves much of the credit. [7]

Sep #2 Sweet / Ballroom Blitz
Borrowing heavily from T Rex They probably got permission, huh. Goes to #5 in the US - two years later! [7]

Oct #2 Slade / My Friend Stan
Film director Richard Locrairie began working on a Slade movie, which ended up being 19's "Flame", one of the most acclaimed rock films ever made. [5]

Oct #4 Mud / Dyna-mite ★ [7]

Oct #14 Suzi Quatro / Daytona Demon
"Ride up, ride down, Let your motor make me heaven bound Hang in, hang on, Turn me on He's my Daytona Demon He's my suped up heavy hung he-man" [6]

Nov # 2 Alvin Stardust / My Coo Ca Choo ★★
Bell released this great single in the US, but it failed to chart. [8]

Nov #7 | Barry Blue / Do You Wanna Dance [6]

Nov #1 Gary Glitter / I Love You Love Me Love ★
Straight in at #1. Tommy James covered it without success in the States. [7]

Nov #8 Mott The Hoople / Roll Away The Stone ★
The first single off the band's most Glam album, *The Hoople*. [7]

Nov #12 T Rex / Truck On (Tyke)
Bolan hasn't had a #1 hit since the great *Metal Guru* a year and a half ago, and lesser T Rex efforts are catching up with England's biggest star as he fails to make the top 10 for the first time. The movement he created has sadly passed him by. [7]

Dec #3 Cozy Powell / Dance With the Devil [5]

Dec #4 Wizzard / I Wish It Could Be Christmas Everyday ★
Perhaps the most over the top rock n' roll record ever made! A masterpiece of overproduction! It's simply criminal that this was beaten out for seasonal honors by Slade's *Merry Xmas Everybody*. One of the great injustices of our time. [7]

Dec #1 Slade / Merry Xmas Everybody
The sales of this one have really added up over the years. It may be the biggest selling Glam record all time. [6]

1974

Jan #1 Mud / Tiger Feet
At the peak of Glam-mania Mud stop Sweet's mega-classic *Teenage Rampage* from making #1 as this mediocrity ties down the top spot four straight weeks! [5]

Jan #12 Alice Cooper / Teenage Lament '74 ★★
Alice's Glam output got far more respect in England than in America, where this one failed to chart. [7]

Jan #2 Sweet / Teenage Rampage ★★★
Just three years ago they were lip synching *Funny Funny*, and now they've recorded the defining anthem of a generation. Talk about "growth"! [8]

Feb #1 Suzi Quatro / Devil Gate Drive
The only female Glam star (Don't let the name Alice fool you.) [6]

Feb #13 Marc Bolan & T Rex / Teenage Dream ★
Gee, it's been almost 22 days since a glam record came out with *Teenage* in the title. Twenty seven isn't really teenaged, is it? Maybe their children (of the revolution?) were teens. [7]

0 to 60 in 73 bands..

presented by
No!No records.

1 cd!

3 continents 13 countries 22 states 73 songs

featuring:

*violation *odd job *useless i d
*guliver *cobra youth *stitch *ugly
moe *ekstremali situacija *frogs!
*anal beard *double crossed *dead end
kids *willy wonkas *garlic frog diet
*lovesick *josh redd *oi polloi *bad
judgement *yesterday's heroes *life
passed on *konstruct *n s a *mice
cream *democratic disorder *unleash
the bastards *speedball racer
*uncalled 4 *archie crisis
*mansfields *flashpapr *dickie
staboner *flesh eating creeps *m-80
*i can't remember *contrakaos *uncle
parabulous *shy guys *vapids *los
nigromantes *nodgenetic expreso
*kaosa brüo *unsounds *tsuru *mayday
*enioc *blue onion *inokentoes marpls
*green goblin project *complete shock
*charlie brown gets a valentine *zero
to 60 *cornish in a turtleneck
*stadium liquor *hate to state
*juntol *random conflict *team satan
*four percent *2-pump louie *endogeno
*plan 9 *baby scream *absintine
mouthwash *parental advisory
*bloodpact *kakistocracy *araukana
*kermit's finger *wafflehouse
*sinsations *hotbox *trailer park
riot *mazinga



7\$ ppd
in u.s.
8\$ ppd
everywhere
else.

No!No records. 1826 Virnankay
Ann Arbor MI. 48103 u.s.a.

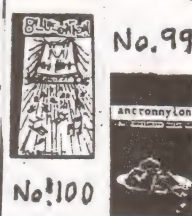
pay to josh sanchez or send hidden (u.s.) cash.

distros and stores write for prices.

Also from No!No records...
(if you can read small)

Blue Onion "What'd we break this time" 7in
6 songs. Some one said "Jawbreaker does Screaching
Weasel vs. Minor Threat." uh, read review ↓ 4\$ ppd

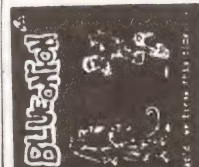
Blue Onion - "What We'd Break This Time" 7 inch 50:00
A fairly lo-fi recorded pop punk, bordering on melodic hardcore blasts from this now defunct band. Trading
some real great early Screaching Weasel ground, with some strong vocals and very tuneful songs. I guess
they started by just messing around playing Vindictives and Sex Pistols covers, and then actually played a
few local shows in Michigan before imploding. They even had two drummers! Included is a great live cover
of "Alarm Clocks" by the Vindictives. Steve



Blue Onion:
"The Retentive Ep"
Cass. 7 song,
Ann Arbor punk
Band. 4\$ ppd
Autronnylon:
"Oh No! Camp #1"
Cass. 17 song,
mostly Ann Arbor
area bands includ,
Mazinga, Blue Onion,
Flashpapr. 4\$ ppd



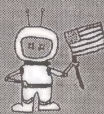
Blue Onion, live:
"this is awful"
CDR. 23 songs, live,
only 100 made.
(and thing) 3\$ ppd.



No. 98

EX-LAGWAGON

BAD ASTRONAUT



ACROPHOBE

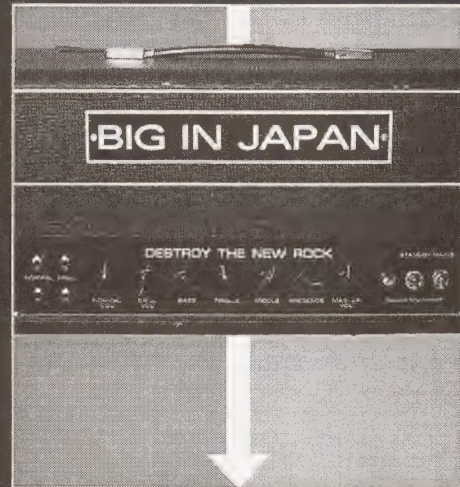
BAD ASTRONAUT
"ACHROPHOBE"
CD-EP
FEBRUARY 20th, 2001

EX-SHYSTER



DIESEL BOY
"RODE HARD AND PUT AWAY WET"
CD/LP
FEBRUARY 20th, 2001

EX-ZOINKS



BIG IN JAPAN
"DESTROY THE NEW ROCK"
CD/LP
MARCH 6th, 2001



Feb #1 Alvin Stardust / Jealous Mind ★★

Shane Fenton & the Fentones put out some fine rockabilly-ish tunes in the '60s. Here's Shane's reinvention of himself as a Glam star, and the music still rocks. [8]

Feb #5 David Bowie / Rebel Rebel ★★

This may be his artistic peak. His next musical phase is informed by American soul music and although it's good, (*Young Americans*, *Fame*), *Ziggy Stardust*, *Aladdin Sane*, *Pin-Ups* and *Diamond Dogs* was one of the all time great winning streaks. [8]

Mar #22 Electric Light Orchestra / Ma-Ma-Ma Belle ★

The Glammest effort from Jeff Lynne's half of the Move spinoff. [6]

Mar #4 Glitter Band / Angel Face

After backing Gary Glitter live, their first try as a spinoff is eaten up by a Glam hungry nation. [6]

Mar #16 Mott the Hoople / Golden Age Of Rock n' Roll ★★

Another single from *The Hoople* album. [7]

April # 2 Mud / The Cat Crept In

Eight straight top 10 hits for Mud. Two of them weren't bad. [5]

May #7 Alvin Stardust / Red Dress ★★ [8]

May #1 Rubettes / Sugar Baby Love

One of the year's biggest UK hits, but it barely made a ripple in the States. [5]

May #32 David Essex / America

His second film, "Stardust" came out in '74. Was he a singer or on actor? Judging from his singing I'd say actor. This song was a tired rehash of his first hit. Come to think of it his whole '70s music career was a tired rehash of his first hit. [5]

from left: The Sweet, Slade



May #2 Showaddywaddy / Hey Rock And Roll ★

England's answer to Sha Na Na jumpstarted their career with a brief ride on the Glam bandwagon. This sounds a bit like the song Meatloaf sang in "Rocky Horror", which was an outgrowth of Glam, and a smash when the original stage version world debuted in London. [6]

May #8 Arrows / A Touch Too Much

They didn't write the A side here, but later penned the awful (but classic) *I Love Rock and Roll*, which wasn't at all Glam, or at all good. [7]

May #18 Cozy Powell / Man In Black

England's answer to Sandy Nelson scores on Mickey Most's RAK label, probably influenced by Gary Glitter's first dub hit. Let's dub it "Instro-glam". [5]

June #1 Gary Glitter / Always Yours

Stangely, although Glam has another year to go, this is the last #1 hit the phenomena will produce. [6]

June #33 Mott the Hoople / Foxy Foxy ★★

A brilliant effort with a Phil Spector-like wall of Glam sound. It's June of '74 and the Glam era has reached it's peak of popularity in the last six months. There's not much to look forward to the rest of the way. [7]

July #9 Sweet / The Six Teens ★

A slow one, but a great one as Sweet take the first step in beginning to control their music and their image. [7]

July #22 T Rex / Light Of Love

Three years ago they were calling him a genius. Now they're just not calling. [6]

July #6 Mud / Rocket ★

This is really rockabilly, but it's good so we'll let it slide. [5]

Aug #10 Glitter Band / Just For You

Sticking close to the Gary Glitter sound. [6]



Aug #10 Cozy Powell / Na Na Na ★

With vocals and lyrics this time around. [7]

Oct #8 Glitter Band / Let's Get Together Again [6]

Oct #2 Slade / Far Far Away

Not really all that Glam, but it's late in the game and the records just aren't as over the top as they were a year ago. The artists sense the fad is ending. (Except for Marc Bolan.) [5]

Nov #41 Mott The Hoople / Saturday Gig ★

Ian and company say farewell to the Glam era with this fine ballad. Mott's seven hit records of the Glam era were the most consistently outstanding of any band. Sadly, this was to be their final record. [6]

Nov #6 Hello / Tell Him

Another Glamorized version of an American hit, in this case from the Exciters. [6]

Nov #7 Suzi Quatro / The Wild One [7]

Nov #3 Rubettes / Juke Box Jive [5]

Nov #41 T Rex / Zip Gun Boogie

Well, he had a great run starting with Tyrannnosaurus Rex in '68, but it's all over now. A sad end for a true superstar who had an even sadder end three years later when he died in a car crash. [7]

Nov #13 Showaddywaddy / Hey Mr. Christmas

Do you think they might have been encouraged to put out this drivel by the success of the Wizzard and Slade holiday offerings of a year ago? Mud also put out a holiday single in 74', but there was nothing Glam about it - you guessed it - straight Elvis. [5]

Dec #3 Kenny / The Bump

A new artist from the RAK machine. [5]

1975

Feb #3 Mud / The Secrets That You Keep [5]

Mar #4 Kenny / Fancy Pants [6]

Mar # 7 Rubettes / I Can Do It

Pretty Glam for a bubblegum band I guess, but talk about being late for the trend. [6]

Mar #2 Sweet / Fox On The Run ★★

The band break from Chinichap and make their songwriting debut a major success. Mike Chapman moves to the US and has even greater success producing Blondie and The Knack among others, while the Chinnichapless Sweet log only one more top 10 hit the rest of their career. [7]

May #7 Slade / Thanks For the Memory

Noddy and the guys wave a gentle goodbye to the Glam era. Their final big hit of the decade after one of the most remarkable chart runs in British history. [5]

June #6 Gary Glitter / Doing Alright With the Boys [7]

July #15 Sweet / Action

A year ago this would have done a lot better than #15. The handwriting is on the wall. [6]

Aug #15 | Glitter Band / Love In the Sun [6]

Nov #9 Hello / New York Groove ★

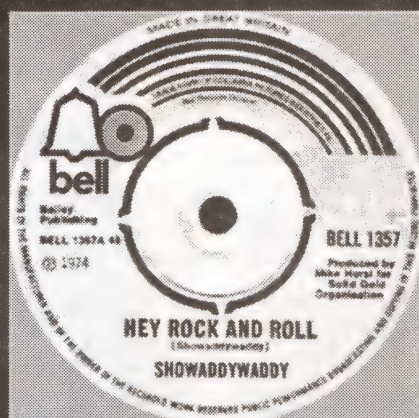
Another cover from Hello on Dick Leahy's prolific Glam label, Bell Records, this time of an Ace Frehley original. Somebody call a coroner, Glam is now officially dead. [6]

from left: T Rex, Chicory Tip



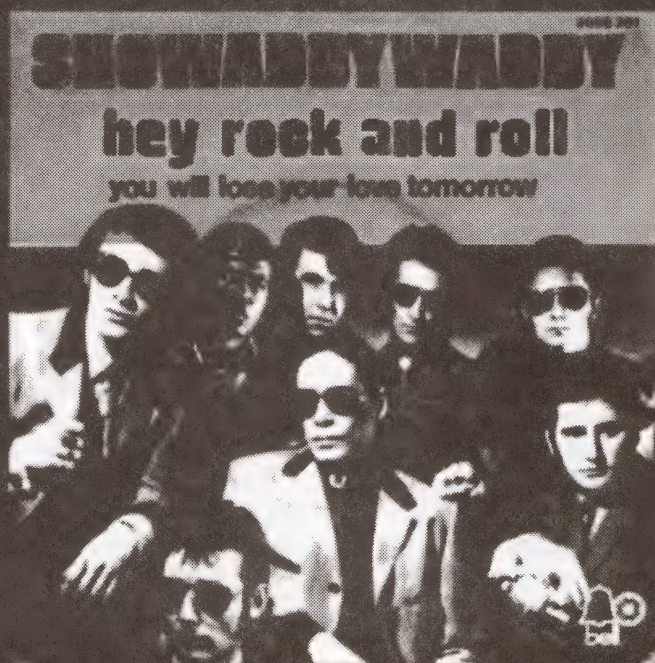


top right: Hello
below: Slade



Mott The Hoople

Honkloochie Boogie

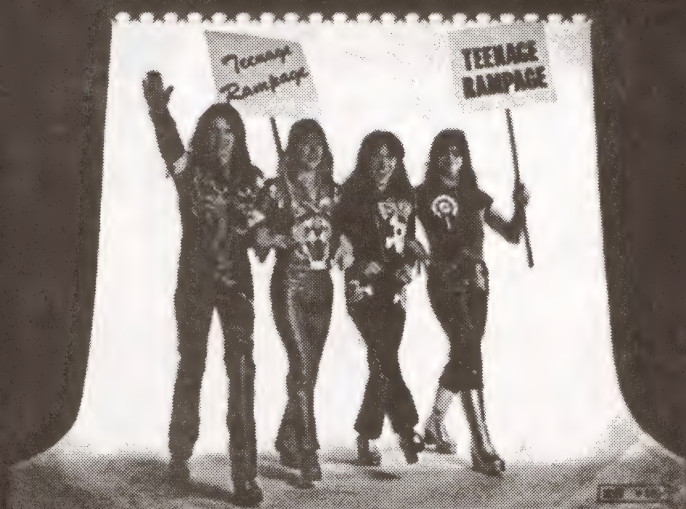


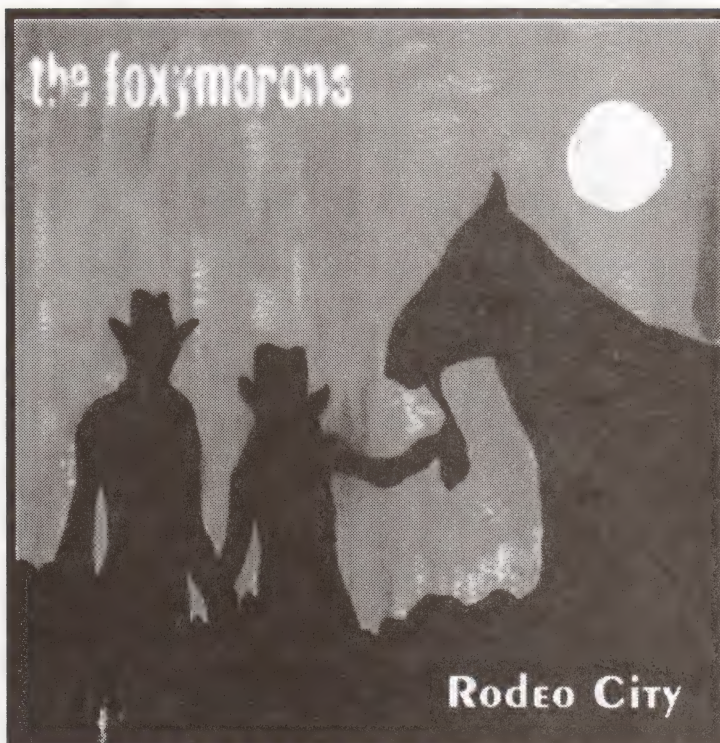
RCA
55-2350

リズ・マイク

ティーンエイジ狂騒曲

TEENAGE RAMPAGE
OWN UP, TAKE A LOOK AT YOURSELF





BABY SUE - "pure dose of heavenly pop music with wonderfully creative melodies and heartfelt sincerity. These two guys don't use studio tricks or gimmicks or anything out of the ordinary to create their music...but yet it just has that certain something that makes it stand out big time!" 12 song CD

\$7 to American Pop, P.O. 2271 San Rafael, CA 94912

IN STORES NOW!

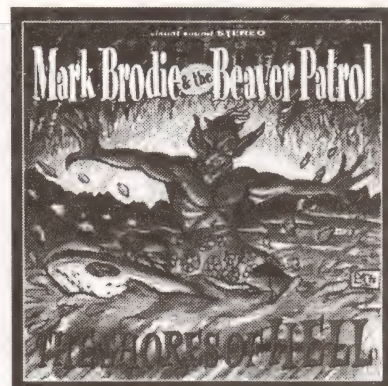
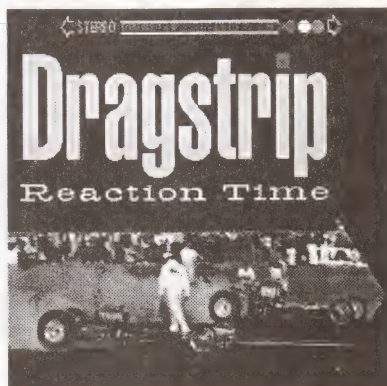
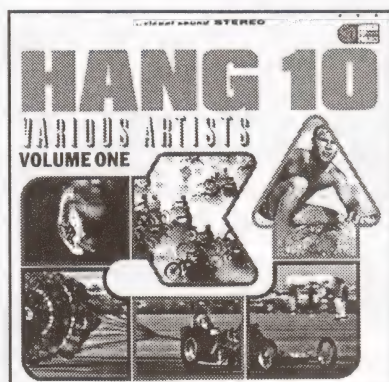
THE LONG-AWAITED NEW 15 SONG CD FROM JERSEY'S PUNK ROCK 'N' ROLL VETERANS

FLATUS

BLINDSIDED

CD \$10. FROM: BLACK PUMPKIN RECORDS, INC. • PO BOX 4377 • RIVER EDGE, N.J. 07681-4377 • USA
www.blackpumpkin.com • blackpumpkin@carroll.com • WRITE FOR A FREE CATALOG!
www.flatusnj.com

Let's Go Surfin' Now



"Hang 10" is a surf compilation with a difference. It combines the absolute cream of the crop of instrumental surf tunes, blended with great vocal tracks themed around Summer & Surf! It's got girls, it's got guys, it's got bands from all over the planet. 15 bands in all, from Canada, Japan, U.S., Italy, and England. Cool cover versions happily co-exist with, well, original originals. The bands? Mark Brodie, Cub, Kung Fu Monkeys, Man or Astro-Man?, Fun Fun Attitude, Boyz Next Door, The Woodies, McRackins, Beatnik Termites, Saboteurs, Queens, J Church, Phranc with Satan's Pilgrims, Helen Love, and The Tornadoes. Trust us, it's "Surfariffic"! Dragstrip are a Bloomington, IN trio with a baker's dozen of scorching instrumentals on their debut release. The band was formed in '93 by guitarist Frankie Camaro who already has a 1986 Grammy nomination under his belt for his work on the "Big Guitars from Texas" album. Their version of "Don't Fear The Reaper" was a college radio favorite. Mark Brodie & the Beaver Patrol from Vancouver believe instrumental surf music to be one of the most raw, stripped down forms of rock and roll ever invented, and prove it on "The Shores Of Hell", the best instrumental surf record of the '90s.

All CDs are \$5, plus \$2 postage per order in the U.S. and Canada.

(checks payable to) Shredder Records, PO Box 2271, San Rafael, CA 94912

SHREDDER
RECORDS

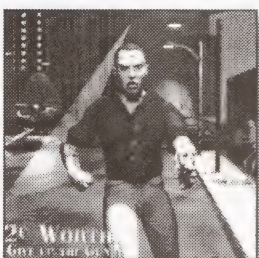
Shreddin' Music Reviews

Our review staff of fifteen has checked out more than one thousand releases in the past 3 months. Here are our opinions of several hundred of them. Following the artist, title and format for each full length release is the number of songs, and running time. For releases where the times are estimates, we end them with :00, so that you'll know. We do our best to provide a useful address for each release. If you send a release for review, try to include mail order info. We try to let you know if a release is available on more than one format, but unfortunately the labels don't always supply us with that information. Editor's picks are indicated with a star. The editor's picks are by Mel who listens to almost everything that gets reviewed, and likes indiepop in a big way.



1000 Violins - "Like One Thousand Violins" CD 13/45:59

Although they only recorded one complete album back in 1988, 1000 Violins enjoy something of a cult status. With a sixties jangle-pop sound infusing keyboards and a touch of psychedelia, they attracted fans of all types. Coming from the late eighties UK, 1000 Violins sound unsurprisingly like The Smiths, The Cure, early Pulp and OMD. While not a necessary purchase, this collection of singles and b-sides includes 13 bouncy tunes and is a fresh alternative for Smiths fans who are tired of listening to Morrissey's drone. *Scott*
@ Vinyl Japan, 98 Camden Rd., London NW1 9EA



2¢ Worth - "Give Up the Gun/All or Nothing" CD 19/51:18

Solid, if ultimately generic, melodic hardcore on the first CD (which features an 1999 lineup), paired with less-than-solid and even more generic melodic punk/hardcore on a second CD with an 1997 lineup. At least they don't sound like they're trying to ape Green Day or NOFX, and the superiority of the '99 tracks would make it seem that they are improving somewhat, but that's not enough to push them above average. And while I can appreciate their wanting to separate the two periods in their history, surely they could have fit less than 52 minutes onto a single CD instead of two? *David*
@ AVD, 8370 W. Cheyenne, PMB 109-22, Las Vegas, NV 89129



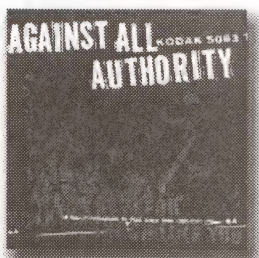
6gig - "Tincan Experiment" CD 12/50:21

This Portland band's debut is medium speed hard rock like Filter or that new Mtv metal sound. Very radio friendly and polished. Sorry, but I'm not a fan of this genre. It's just too cock rock for me. Their bio says they've played with the Goo Goo Dolls. Does that sum it up or what? *Laura*
@ Ultimatum, 8723 W Washington Blvd, Culver City, CA 90232



Action Slacks - "The Scene's Out of Sight" CD 12/45:28

I dunno..., I liked the first album, missed the second one, and was looking forward to this, their third full-length. It ends up being "okay" and all, but they're not as distinctive-sounding as I remember; I could hear, say, "No Wonder Boy" and exclaim, "Yeah, that's the Action Slacks!", but play me the post-college rock on display here and I'd be hard-pressed to tell them apart from many of the other contenders out there. It's definitely not bad, just not as memorable as before. Still, it's well-crafted, well-played, has some good lyrics, and can be classified as being at least "solid", so if that's enough for you to put down some bucks for... *David*
@ Self-Starter Foundation, PO Box 1562, New York, NY 10276



Action Time - "Versus the World" CD 11/29:07

For those who wondered if these folks could keep up the stellarness of their seven inches over a full-length format-of-your-choice, this should provide a definite affirmative. More of their patented blend of life-affirming, infectious; maximum rocknroll with a bit of vintage girl-group and (British post-mod) soul, providing anthems and just plain good music for an age that desperately needs both. Recommended. *David*
@ Southern, PO Box 577375, Chicago, IL 60657

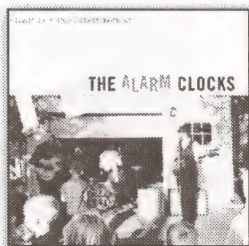
Against All Authority - "Nothing New For Trash Like You" CD 16/36:23

A retrospective collection, featuring tunes culled from samplers and seven inches. These folks could probably be best tagged as a punk band with some ska-elements than as simply ska-punk, though they managed to incorporate the best of both worlds, resulting in some grade-A tracks that wipe the floor with many a modern-day ska and/or punk group. It's also a benefit release for the Radiation and Public Health Project, Inc., so this ain't just another attempt to cash-in by compiling some rarities. Definitely worth getting. *David*
@ Sub City, PO Box 7495, Van Nuys, CA 91409



Airport Girl - "Honey I'm An Artist" CD 12/41:12

Though they rocket out of the gate with a soupy, indistinct rock number ("Power Yr Trip"), Airport Girl soon settles into low-key, acoustic-based pop, crafting forlorn melodies carried by Rob Price's basement-register voice. There are scattered moments of genius: the oceanic string section that pitches and rolls beneath "Frostbite" adds depth, making the song sound like the anthem of a lonely sailor. "I'm Wrong, You're Right" is a harmonica-led Home on the Range ballad, and the twinkling guitar lead that sparkles over "Love Runs Clean" adds to its sorrow and longing. Airport Girl revels in this sort of low country pop, with occasional forays into straight cosmopolitan pop ("Between Delta and Delaware"). There is little extraordinary or remarkable about "Honey I'm An Artist", but it's not reprehensible either. Just solid mid-tempo rainy day pop. - *J. Edward*
 @ Fortuna Pop



Alarm Clocks - "Yeah" CD 12/33:32

Ambient live recordings from an obscure Ohio garage band, recorded in 1966. The sound is muddy, and the performance relies way too much on energy and not enough on talent. It's a fun glimpse into the basement world of teenage rock and roll before the dam broke. There's nothing original here, and nothing that wasn't heard on a thousand small local stages back then. Nine tracks are from the Alarm Clocks, and three from their earlier incarnation, the Perceptions, including two surf intros. *Phil*
 @ Norton, PO Box 646 Cooper Station, NYC, NY 10276



Amy Ray - "Stag" CD 10/34:57

You might recognize Amy Ray from pop-folksters Indigo Girls. Her first solo release sees collaborations with Rock*A*Teens, Joan Jett, Kate Schellenbach of Luscious Jackson fame, and The Butchies. Although similar to the Indigo Girls, "Stag" is by far a grittier affair. Darker and angrier than usual, this recording incorporates the soulful folk we're used to hearing while exchanging the acoustic guitar for electrics and turning the amps up. Sounding almost like a pent-up release for Ray, the rockier sound seems to liberate her and provide a suitable context for more direct, political lyrics. All said and done, it works and could broaden the horizons of those used to hearing Ray and the Indigo Girls on adult contemporary radio. *Scott*
 @ Daemon, PO Box 1207, Decatur, GA 30031

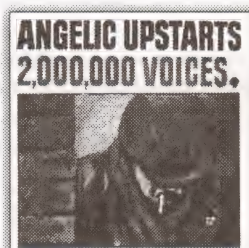


Anchormen - "Punk Rock Is Awesome" CD 12/23:57

Starts out strong with fast jangly punk the likes of the Descendents. Throw in a little Possum Dixon, and you've got the idea. Cover art looks like a Chaucer novel. On one hand you've got funny sounding songs about serious ideals. Ex: "you are a catholic, I am a Jew. Let's make up a secret code so I can talk to you." On the other hand, there are three songs about Chinese restaurants. This is manic music with crazy lyrics that somehow make perfect sense. *Laura*
 @ Unstoppable, PO Box 441915, Somerville, MA 02144

And/Ors - "Will Self-Destruct" CD 14/32:08

Not a place you'd expect an ex-drummer of Crash Worship to show up but life's full of surprises isn't it? (the band features former Jejune member Arabella Harrison as well) If I was a condescending music reviewer from some local newspaper I could coin a new-term called "Slacker Rock": slower-to-medium-paced rock with some sweet harmonies and an occasional layer or two of not-unmannered guitar-noise that's hasn't been lacking in practitioners over the last five years or so. Has its moments, but you'd probably want more than just "moments" from a 32-minute CD, right?
 @ Better Looking, 11041, Santa Monica Blvd., PMB 302, Los Angeles, CA 90025



Angel Element - "Letters In Dead Languages" CD 6/35:14

I find this CD to be kind of forced out and not that entertaining. The lyrics don't pull me in, the keyboards sound cheesy, and the music doesn't impress me. Sometimes I wonder how somewhat half-assed bands like this one get CDs when there are so many other bands out there that are way better and yet they are without releases. Anyway, I would place this band in the emo-pop category. *Kyle*
 @ Cedargate, P.O. Box 7349, Huntington Beach, CA 92615

Angelic Upstarts - "2,000,000 Voices" CD 19/52:23

The British punk rock explosion of the early 80s was far more stylistically homogeneous than it's '77 predecessor, and as time passes '81/82 Britpunk only seems more remarkable. The Upstarts were clearly the best band of their era, and "2,000,000 Voices" was their masterpiece. For a punk band there's quite a musical range; catchy as heck, political punk, reggae, the strong ballad, "England", all with Mensi's great vocals. It's easily worth getting this for the classic singles tracks, "Guns For The Afghan Rebels" and "Last Night Another Soldier", but there's so much more, including five bonus tracks. Essential! *Me!*
 @ www.captainoi.com



Antifreeze - "Four Letter Words" CD 14/49:45

These guys were discovered by the Ataris when they were touring last year, the Ataris gave a demo tape to Kung Fu, and the rest is history. Solid pop punk tunes abound, heavy on pop aspects like great harmony vocals, and perky lead guitars. Some of the songs are a little long; which detracts for their overall pop feel a bit; the best pop songs clock in at under three minutes, and almost everything on this goes beyond that theoretical time limit. But that being said, the kids look like they're about 14 years old, the songs are all about girls, and they keep your toes tapping in a bubblegummy sort of way, and they've listened to their Beach



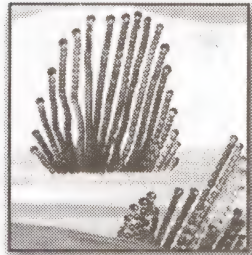
Boys records to hone some great harmonies. Sure this could just as easily be something from Blink 182 masquerading as another band, but what the hell, it's got lots of fun moments, with songs that are sweet without being too full of sugar. *Steve*

@ Kung Fu, PO Box 3061, Seal Beach, CA 90740

Antiseen - "15 Minutes of Fame, 15 Years of Infamy" CD 28/69:16

A collection of singles, live tracks, and other non-LP goodies from the last fifteen years in Antiseen's anti-career. Gruff pissed-off vocals and guitars that sound like chainsaws (an overused comparison to be sure, but one that actually fits in this case) over brutish southern-fried punk rock. While I'm not as willing as I used to be to label this band as Godhead (some of their later stuff such as "Violence Now" and "Date Rape" actually sounds kinda mundane and plodding in the post-Turbonegro era, not to mention compared to their "Blood of Freaks" material) there's still some undeniably fine stuff here. Wonder if David Byrne ever heard their version of "Psycho Killer"? *David*

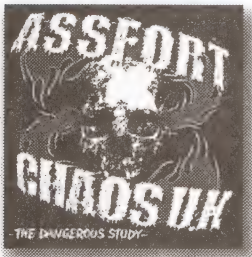
@ Steel Cage, PO Box 29247, Philadelphia, PA 19125



Appendix Out - "The Night Is Advancing" CD 12/44:10

This Glasgow band, who should be superstars by now, are moody, thoughtful, progressive wizened folk poets. Some might call their music morose, but I prefer to think of it as cynical, not unlike NZ's Tall Dwarfs. Vocalist Ali Roberts (also part of Songs:Ohia) has a disenfranchised sadness in his tone that has drawn comparisons to Will Oldham, however Roberts is less emotional. The space between the clanging, thumping percussion is rendered beautifully by Rian Murphy and Sean O'Hagan's recording. "A Path To Our Beds", "The Groves Of Lebanon" and the exquisite "Organize A March" are sparkling, sad and black. My only minor complaint would be that they throw us a crooked bone occasionally. *Anthony*

@ Drag City, Box 476867, Chicago, IL 60647



Assfort/Chaos U.K. - "The Dangerous Study" CD 4/9:00

One of Japan's finest hardcore bands battles some longtime U.K. hardcore veterans. It'll probably come as no surprise to hear that Assfort's brand of insane'n'intense 'core takes this contest hands down, but Chaos U.K. doesn't fare too badly either. (ironically enough Chaos U.K.'s "Gone And Forgotten" sounds pretty similar to vintage Japanese H.C. unit Gism). Either way, the listener ends winning this particular battle. *David*

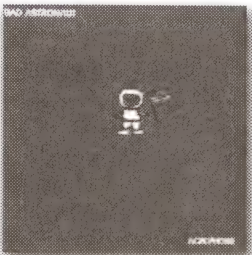
@ Vinyl Japan, 98 Camden Rd., London NW1 9EA England



Ataris - "End Is Forever" CD 14/41:07

These guys are soon going to be some sort of phenomenon if they choose to be, and it's pretty easy to hear why. The songs are all good pop punk numbers, with plenty of hooks and teen love angst in the lyrics. I think these guys are probably headed into Blink 182 territory, they've got the looks and are young enough to be exuberant in videos, and the songs are all very radio friendly. They have shown some growth in their songwriting abilities as well, with a few more time changes and bridges in their songs than before. Things like that never hurt; life in the big time gets to be pretty short if you don't change it up from time to time. As commercial as this sounds, I can listen to it over and over again, because the hooks and playing are there. Lots of fun! *Steve*

@ Kung Fu, 920 N. Citrus Ave., Hollywood, CA 90038



Bad Astronaut - "Acorphobe" CD 10/31:56

A band that features (ex?) members of Lagwagon and Nerf Herder should tell you something about the sound, which is at least part Fat Wreck, but also takes the old Lagwagon sound a bit further into the reaches of pop punk, with some acoustic guitars and a cover of Elliott Smith's "Needle in the Hay". Among the bands on the "thank you" list are Radiohead, Bush, Foo Fighters, and others not normally associated with this kind of material, and they try and mix up things with keyboards and an occasional string. There are some really nice moments, "Quiet" sticks to the title of the song, with a lush arrangement for a band with it's roots in the pop punk scene. It's those moments that separate them from other bands of this ilk, and although it's not an earth shattering release, at least they are taking some chances instead of sticking to the tried and true. *Steve*

@ Honest Don's, PO Box 192027, San Francisco, CA 94119



The Beautiful South - "Painting it Red" CD 17/66:40

The Beautiful South seems a band forever on the verge of breaking up. Just when it seems safe to assume the casket is closed on Paul Heaton, the South rises again to claim their piece of smart-pop property. On "Painting it Red", The Beautiful South stay their chosen course: middle of the road pop sewn together with smartass lyrics and Heaton's borderline-falsetto voice. And in fits, it works: "'Til You Can't Tuck It In" is a sweet back and forth between Heaton and Jacqueline Abbot about love amidst copious faults. But for the most part the South's Simply Reddish pop suffers from the bland, and at 17 tracks, it's cowing to say the least. It seems overall that a sense of maturity has stifled the band's spark, and the textured music seems too studied, too many instruments playing too many complicated parts, not enough bouyancy to carry the melodies. The Southerners are still among the more astute and accomplished overseas acts. But for the first time, they are beginning to sound their age. - *J. Edward*

@ Ark 21, 14724 Ventura Blvd., Sherman Oaks, CA 91403



Bellwether - "I Can't Hear You" CD 9/38:05

These four guys are from Bloomington, Indiana. They sound like a lot of stuff, but not bad stuff: Archers of Loaf, Knapsack, Haywood; you know, the quiet to immediately loud thing. They play their hearts out. I'm a fan of hushed vocals to a sudden scream kind of rock, so I like this okay. Better with every listen - nine pretty solid tunes. *Alise*

@ anechoicrecordings, 802 East 11th St., Bloomington. IN 47408



Benjamins - "The Art of Disappointment" CD 10/42:53

Post-alternative pop-rock with at least one eye on MTV airplay. The only reason I bother including this is because Mr. T Experience fanatics/completists might see the song "Dr. Frank Was Right" and assume it's about MTX's very own much-beloved Dr. Frank. It ain't, so there's really no reason to plop down any of your hard-earned cash for this. *David*

@ Drive-Thru, PO Box 55234, Sherman Oaks, CA 91413



Bigsaver - "You Are The Landscape" CD 4/16:30

Eh... yucky, bad girl vocals stand out on this (thankfully) short CD. Not even bad in a weird or somewhat interesting way, just shaky, ineffectual noise. There's one song that a guy sings on that isn't too bad, but it's still not enough to give this puppy a favorable review. I could've gone my whole life without hearing this. *Alise*

@ Bigsaver, PO Box 1051, Orange, CA 92856



Billy J. Kramer & the Dakotas - "Little Children/I'll Keep You Satisfied" CD 23/54:10

Billy J has nothing to complain about. He was managed by Brian Epstein, and George Martin produced his records, coming up with the double tracked vocals that gave Billy such a distinctive sound. Not only that, but Lennon/McCartney gave him some of their strongest compositions. I mean what band would give away a certain #1 hit like "Bad To Me"?! So Billy had it pretty good, but I think his records were overshadowed by the fact that the Beatles were writing his hits for him. This collection which is weak in the liner notes department is a twofer, with his first two LPs containing all his hits except the Bacharach/David "Trains and Boats and Planes". Also included is the Dakotas classic instrumental "The Cruel Surf". The first LP, "Little Children", is strong in addition to the hits, and recommended for British invasion fans. *Mel*

@ www.oldies.com



Binge - "Il Cattivo" CD 14/34:19

The Binge are a Canadian band with no shortage of intensely grinding distorto guitar riffs. Their music assaults like an escaped buzz saw, only bigger. Sometimes sludgy, sometimes melodic, it's darker than chocolate, nastier than the mere sustain, and sporting ill will towards mankind. Occasionally playful, even acoustic, the Binge are like a dangerous variation on the Living Daylights' - "Kat Box Beach." Dissonant electro-stressed and chicken bopped, and oozing pure wickedness. Staccato danger slaughters the silence, while somehow remaining polite, like restraining your rage against the VW buss ahead of you when you're late for your flight. Quite pretty in a gruff and disturbing way. A bit of the cowboy with ugly twang, overtly disturbed, rhythmic, and unable to look away from the gory scene. Uncomfortably infectious and bombastic. If all this seems contradictory, it should. Yet, these words describe some of what lies within. *Phil*

@ binge@canoemail.com



Black Arrows - "The Story Of..." CD 28/75:20

This is an interesting indo-rock release, with 16 instros that straddle surf and Euro sounds. Most are crudely recorded and mixed, not muddy, just with the backtrack so low that the inherent energy is somewhat masked. The band does some very interesting things with nontraditional songs. *Phil*

@ Rarity Records

Black Box Recorder - "The Facts of Life" CD 11/40:00

There is more to this disc than Sarah Nixey's breathy, ephemeral vocals, but it's hard to pay attention to the group's spacious sound when she sings. Countered by male vocals as in "The Art of Driving," the sound reaches the smooth coolness of Serge Gainsbourg's duets with Jane Birkin. Regarding the song sequencing, the two songs about driving appear too close together for our tastes. But while one of us thinks "The English Motorway System" should be placed a bit later in the song order where the music seems to wander from its initial production style, the other thinks the song's dreamy "ahs" are too good to be hidden so far at the end, especially when a track like "The Deverell Twins" is there to bring us back from where it strays. *Pamela V*

@ Jetset, 67 Vestry Street, NYC, NY 10013

Black Halos - "The Violent Years" CD 12/38:34

Holy crap. Who would have imagined that the land of Bryan Adams would spawn a kickass glam punk band like The Black Halos? Yup, these boys are Canadian, flying in the face of all the Great White North has offered up to this point. The Dead Boys collide with the Dolls and smash into the Stooges for some chunking, slamming, platform stomping rock n' roll. Get it! *Mark*

@ Sub Pop, PO Box 20645, Seattle, WA 98102



Blake Babies - "God Bless the..." CD 12/43:28

As the back of the CD states, the Blake Babies are Juliana Hatfield, Freda Love Smith and John Strohm. This is a reunion album, which the band is touring to support. If you were a fan of the band you'll be glad to know they have picked up where they left off. Their moody innocent pop tunes represent a timeless style that seems somehow dated because of the Blake's inability to bring anything new to the table. They never cranked out many exceptional tunes, with "Cesspool" as maybe their high point. A couple songs good enough to be singles would have helped a lot here, but Madder Rose's "Baby Gets High" is a well chosen cover. *Mel*
 @ www.rounder.com



Blenderhead - "Figureheads On The Forefront Of Pop Culture" CD 12/39:48

A few years ago I had the opportunity to hear Blenderhead's first two albums. The first one was interesting but I never really got into it. The second album didn't do anything for me. When I opened the box of stuff for me to write about this was the first CD I grabbed. A familiar name in a box full of CDs I'd never heard of. I skeptically put it in. Instantly it grabbed me. Their sound has changed a little, dare I say, improved. They've always had a huge Fugazi influence but now they've thrown some of a pop edge to it that sounds fresh, new, and accessible, but not cross over-ish. I really like it. Dissonant and poppy. Not too many bands have been able to do this, making Blenderhead's new album quite an accomplishment. *Kyle*
 @ Tooth & Nail, P.O. Box 12698, Seattle, WA 98111



Blitzhosen - "The Manual Transmission" CD 14/59:21

Whiney/writhing guy vocals that sound GBV-ish at times. Some of the guitar riffs are pretty cool and remind me of older rock-n-roll, perhaps in the late 80s Sub Pop vein. Mellow at times in a Secret Stars sort of way, and represents the indie-rock sound of today (after all, it's three guys in their twenties). *Alise*
 @ blitzhosen@hotmail.com

Blueline Medic - "A Working Title in Green" CD 4/13:11

Blueline Medic are a bit of an enigma. One could easily pass them off as some Australian Creed wannabes. While there are elements of US radio-rockin' their heavy guitar sound, this four-track EP also shows a punk inclination both lyrically and musically. Honest, direct prose and a tendency to let loose and attack the guitar should keep the Bush comparisons away long enough for them to record a solid full-length and make a name for themselves. A recommended grower. *Scott*
 @ Fueled by Ramen, PO Box 12563, Gainesville, FL 32604

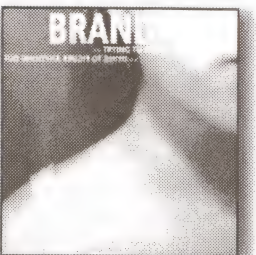


Bonniwell Music Machine - "Ignition" CD 19/46:46

The Music Machine was one of the most unique bands to come out of the '65-69 LA scene. Sean Bonniwell's voice was the only one of it's kind, and lent itself to dramatic snotty primal punk. His band was tight and capable of considerable chunk. This disc follows the earlier releases, which coupled their vintage issues. Here, we find mostly previously unavailable material. Among the gems are pre-"Talk Talk" demos. Some here are mono, some stereo. What a great band they were. *Phil*
 @ www.sundazed.com/

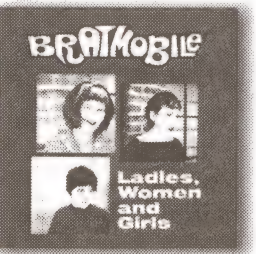
Bottletones - "Adult Time" CD-R 9/32:32

This is a CD-R advance of the Bottletones' new release. Great infectious rockabilly based music, cut with a punk edge and real intensity... this band is just too much fun. Big thrashing sound, snotty saddle bustin' music for the roadhouse. Each track is a unique capsule of sight and sound, with rock sustain, cow bar edge, and a rebel mentality. Two solid intros accompany 7 songs of saloon depravity... *Phil*
 @ www.bottletones.com



Boycrazy - "Foreign Words" CD 12/40:13

The placid, polite indiepop strum is slowly approaching ubiquity, the sound of merged boy-girl vocals and chirping keyboard becoming commonplace. Boycrazy adopts this approach, falling well within the classic twee pop boundaries. This is not to discredit them - the dark undercurrent of "Bad Things" and "Foreign Words" are striking. They string a ringing vibraphone throughout the somber "Plastic Bags" and knit "Diamonds and Rubies" together with a single fuzzed-out guitar riff. Bryce Edward's somber baritone merges perfectly with Rachel Blumberg's downcast alto, though neither can provide the other with the necessary contrast in pitch. When the music suffers, it's usually of the same symptoms that cripple indiepop as a whole: lack of energy, halfhearted melodies, little lyrical invention. - *J. Edward*
 @ Magic Marker, PO Box 9342, Portland, Oregon 97207

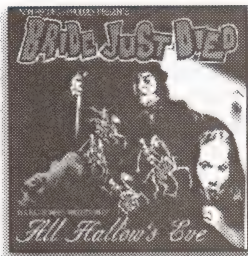


Brandston - "Trying to Figure Each Other Out" CD 6/28:49

I am NOT a fan of Christian punk. If that makes you hate me, well I don't care. This is super cheesy Christian-emo from the horders of all things emo, Deep Elm. Not that I don't like emo, I do, but this is really basic. The guitars are boring. The drums are boring. And the vocals are too whiney. This band takes themselves too seriously and just isn't good enough to float in the sea of really good music that's out today. *Laura*
 @ Deep Elm, PO Box 36939, Charlotte, NC 28236

Bratmobile - "Ladies, Women, and Girls" CD 14/32:03

Bratmobile kicks my ass. You and I have been patiently waiting for this for six years. Well, never fear ladies, this one's worth the wait. It's the same sassy lyrics, slinky guitars, and hard hitting drums you've come to



expect from these old school riot grlrs, only more. The song s- dare I say - have matured, especially in the musicianship. They touch on more serious subjects like betrayal and loss of friendship. But they're the same old gals. Songs like "Cheap Trick Record" and "Eating Toothpaste" could go right next to old ones like "Cool Schmoool". Summary: stop reading this drivel and go out and buy it. I've got some dancing to do! *Laura*
@ Lookout, 3264 Adeline St, Berkeley, CA 94703

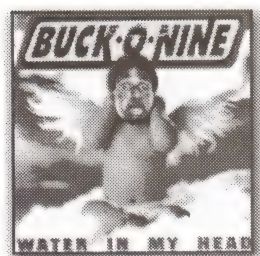
Brian Jonestown Massacre - "Zero" CD 6/36:27

Is Anton trying to pull my leg again? On the cover, the subheading "Songs from the album Bravery, Repetition, and Noise" appears below the title. It is hard to conceive of the purpose of this six-song, almost full-length, pre-release CD especially if none of the songs are exclusive. Although all the songs are decent, they are pretty much run-of-the-mill BJM songs. This means that they are still worth a few listens. Unlike most of BJM's earlier releases, this disc has no real stand-out tracks; on the other hand, there are no duds either. I could have reused my review for the "Bringing it all Back Home-Again" CD. *Mike*
@ Bomp, PO Box 7112, Burbank, CA 91510



Bride Just Died - "All Hallow's Eve" CD 11/32:18

Fast-paced (for the most part) punk-rock with horror themed lyrics and a Rat Scabies production (as you can tell by the blurb on the cover). Although the first few tracks are promising, this soon settles into an amiably dull speed-rock groove. Yeah it's better than, say, the producer's band's "Not of This Earth", but that's really not that big of a recommendation now, is it? *David*
@ NDN, PO Box 131471, The Woodlands, TX 77393

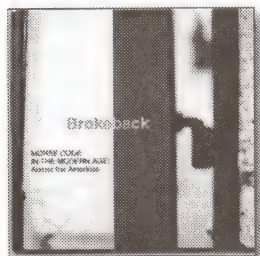


Brilliant Corners - "BBC Sessions" CD 20/54:20

As the title indicates, this record collects the now defunct Brilliant Corners five appearances on the BBC between 1984 and 1987, including three with John Peel. Vocalist and principle songwriter Davey Woodward comes off sounding like a lo-fi Morrissey, but musically the band jangles somewhere between the Bats, and Felt in its lighter moments. The Corners are at their best on the four songs taken from 1987, showing improved melodies and playing, and hinting that had they stayed together, they might have really been something. *Slaybaugh*
@ Vinyl Japan, 98 Camden Road, London NW1 9EA

Brokeback - "Morse Code in the Modern Age" CD 3/31:42

This is pretty much Douglas McCombs (Eleventh Dream Day, Tortoise, Pullman) and friends, working on sparse and ultimately meandering post-rock pieces. Not that they're bad, but the tracks here never really seem to go anywhere. This probably would have worked better if they'd released the Roy Orbison cover "Running Scared" on a 7 inch with a shorter, more focused take of one of the songs here (or just chuck the other songs period and come up with something new) Not exactly something I'd encourage Doug to quit his day job for. *David*
@ Thrill Jockey, PO Box 0838, Chicago, IL 60608



Buck-O-Nine - "Water In My Head" CD 5/14:03

Ska practitioners Buck-O-Nine ished this 5 track CD to display their wares. Indeed they do, with lots of fun and sparkling horns, and those infectious ska rhythms. They also had the wisdom to get a little help from the surf side of the aisle by including a rousing version of 'Miserlou.' This venerable classic is powered out with quite a bit of flair. While their usual sound is sporty ska, Buck-O-Nine do very credible work on this song. Of course they have a little help on this track from Agent Orange. Big, swift, hard driving, and really quite good. *Phil*
@ Taang, 706 Pismo Court, San Diego, CA 92109



Calendar Girl - "Everyone But You" CD 13/43:42

With the name, I was expecting a twee-pop group singing about that cute white bunny in the woods. Instead I got crunchy MOR power-pop. This Boston based quartet brings back memories of circa-1995 US pop-rock bands that got big on the strength of a single and promptly faded from view (Toadies, Local H, Everclear in a perfect world). Calendar Girl not only lack that single, but as we might expect from software developers making music, lack emotion and originality. This is a straightforward gritty power-pop record with slight punk tendencies and lyrics out of teenage romantic comedies. While proficient, the melodies and lyrics fail to spark any interest and sound tired in a genre where The Posies and Fountains of Wayne rule. *Scott*
@ Intelligent, 203 Washington St. #102, Salem, MA 01970

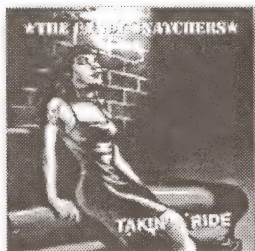


Call and Response - s/t CD 10/43:50

Smooth, jazzy sounds and sweet vocals meet to create a record for a rainy afternoon. There a slow, easy groove to these songs, the kind of thing which makes the listener's head bob back and forth. The music ebbs and flows from track to track, accompanied by some of the prettiest, most appealing vocals out there. Good stuff. *Mark*
@ Kindercore, PO Box 461, Athens, GA 30603

Camille Davila - "Not for the Disco" CD 11/34:40

Take the Tubeway Army and add a pinch of Brian Eno, then slip in some cool grooves, and the result is one hell of a great debut record from Camille Davila. Opening with the loose, primitive tune, "Internet", Davila's



music seems at first to be atonal and detached, in a sort of Flying Lizards manner. The truth, however, is that each song is different, to serve the theme. Davila's voice is beautiful, unifying sounds from punk to pop to folk to whatever, always infusing the lyrics with a sense of irony. *Mark*
 @ Below, 3127 Mission St. #B, San Francisco, CA 94110

Candy Snatchers - "Takin' a Ride" CD 6/12:44

Well, what more can I say about da Snatchers? Six more frenzied punkasfuck blasts as only the Candy Snatchers can provide. Production's a little muddy but the rock-and-roll fervor still manages to burn through just fine. The only real disappointment that I can think of is that it's not a full-length! BTW the title track's a pre-shit Paul Westerberg cover. *David*
 @ Coldfront, PO Box 8345, Berkeley, CA 94707



Captain Beefheart - "Merseytrout" CD 21/72:42

I'm guessing that this particular live release (apparently taken from a show at the Rotters Club in Liverpool, England, 10/29/80) can be characterized as being "semi-legit" at best, since it's hard to see the good Captain giving his approval to something with sound quality as sketchy as this. While you've probably heard far worst sound than this, the SoundQuality seems to be in stone cold mono and the band sounds far away; it's really annoying when you hear Beefheart making a joke and everyone else laughs but you can't understand what the hell he's saying. Also, most of the onstage banter and space between songs were rather awkwardly chopped off in order to make this fit onto a single CD. That said, it sounds like the Captain was captured on a good night, with a wide range of his career being covered by a band that obviously grew up with and/or enjoyed Beefheart's music instead of a bunch of clueless hired hacks (no Unconditionally Guaranteed Dogshit here folks). If the SQ was better this would be one of the top ten of the year and an unconditionally recommended addition to your Beefheart collection. As it is...well, I've heard worst from Iggy live releases and would probably pay the same amount for it if it were a bootleg (assuming that this is at least semi-legit). Considering the current paucity of "official" Beefheart live releases and the quality of the performance on display here, if you're already a fan you might as well slap down the bucks for this. I did, and despite my reservations I don't see myself returning it to the store any time soon.

@ Milksafe Prod., PO Box 116, Northwich, Cheshire, CW9 5UG, UK



Casper Fandango & His Tiny Sick Tears - "How's Your Hand?" CD 15/49:01

Goofy, poppy, produced at home sound. Casper Fandango is Jason NeSmith from Atlanta, GA. They sound very They Might Be Giants-ish with a lot of 60s, especially Beatles influence. A couple of really cute songs, like "All Messed Up Over Girls," and a cover of The Bonzo Dog Band's "Sport (The Odd Boy)". Silly samples and casio make it kind of fun. *Alise*

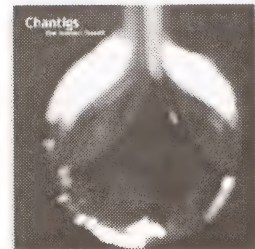
@ Lookit Meee, PO Box 533, Athens, GA 30603



Cement Head - "Waste the Summer" CD 12/35:32

Their second release, and this one sounds a tad more rockin' than the previous one. Although I no longer think Richard Butler is their lead singer, they still do a nice Psychedelic Furs impersonation, just a little more amped up on the guitars. The songs alternate between the occasional new wavey swirl on the guitars to straight out guitar powerpop, lots of energy and great vocal arrangements make for a good sound. This is lots of fun, and really reminds me of a soundtrack to a John Hughes film from the early '80s, I can see Molly Ringwald walking forlornly through the mall, dreaming of Judd Nelson, all the while Cement Head is playing in the mall in front of hundreds of screaming girls. And these guys are releasing their own stuff...c'mon labels, get it together and sign these guys! *Steve*

@ gsmethurst@netscape.com



Chantigs - "The Mission Faucet" CD 8/24:18

Decent, off-kilter pop along the lines of the very late '60s-early '70s Beach Boys (they even dress the part with horizontal striped shirts). The songs are sort of sung in harmony, but not necessarily the same key... but the charm is still there, and the band makes their point. The song that's the most pop and the most sincere sounding is "Karaoke Queen." *RBF*

@ Rodent, 250 Napoleon St. #N, San Francisco, CA 94124

Charles Napiers - "This Is... MONDO WRAY" CD 22/62:27

Many of the early tracks here are intentionally out of phase to ensure a complete trash ethic. None are well produced, and many are little more than riffs or jams, yet there are some bright moments, even some with real potential. This CD is compiled from previous releases as singles and cassettes. *Phil*

@ One Million Dollar Records



Chelsea - "The BBC Punk Sessions" CD 26/79:32 ★

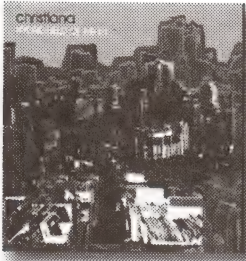
Chelsea were a hard edged British punk band who were contemporaries of the Clash and Pistols. Gene October and Dave Martin wrote great songs! Of course at that time a lot of UK bands were writing great songs, but Chelsea, the Clash and Stiff Little Fingers had more of them. The versions of the songs here aren't the definitive versions, these were recorded quick and dirty to be aired once on the radio, so they may sound a bit thin, especially the first couple sessions, but they are very strong versions of great songs. Also

tacked on here are nine live tracks. If you collect punk then you must have one or more Chelsea albums. It's impossible for me to pick just one to recommend. *Me!*
@ www.captainoi.com

Chris Ware Band - "Soul Shakedown" CD 13/42:07

Another one of those records which defies categorization. This stuff is definitely loud, unquestionably rockin'. It could be dropped into the same slot with a lot of bar punk bands, playing fun time music for alcoholics. But there is more sophistication here, more awareness of blues and soul roots. This is just damn good music with a pumping, screaming style. *Mark*

@ Fan Attic Records, PO Box 391494, Cambridge, MA 02139



Christiana - "Hydrofield of Myth" CD 19/33:36

The band used to be known as Neck and are from Canada, for those that keep track of such things. For some reason, the Pooh Sticks seems the most apt comparison; there are occasional discordant sounds, but also plenty of Beach Boys type harmonies to offset the odd noise here and there. The songs are all generally fast paced when the band is at their best, and also melodic without sounding by the numbers. Noisy and thrashy guitars lead the way, although many might like more melody, this has more than enough hooks for me, and they go from hook to odd chord progression effortlessly. It's an interesting disc that keeps you on your toes as you listen. Just when you think it might be getting too wacky to listen to, a guitar lick will suck you in. I couldn't listen to this over and over, but in smallish doses, it's fine. *Steve*

@ High School Champion, PO Box 86003-670, Bloor St. W., Toronto, ON M6G 1L0 Canada



Chum - "Cheater 5" CD 5/13:53

Chum hail from Manhattan Beach, California. Their music more rhythmic than melodic, but has an ominous feel and a watery appeal. Not quite dominant, yet definitely worrisome. Most tracks would be great backtracks to a solid melody, if there was one. With more melody development, these songs could be fleshed out into standalone monsters. *Phil*

@ www.chumusic.com



Cinerama - "John Peel Sessions" CD 12/40:33



I didn't think David Gedge could ever equal the output of Wedding Present, his previous band, and my favorite band of the past couple decades. I'm beginning to wonder. His voice and lyrics are as great as ever. He still writes fabulous tunes and arranges them beautifully. Buy any of their discs and you'll be hearing contemporary Britpop at it's absolute best. These are quickly recorded for radio, but sound great. The cover of the Turtles' "Elenore" is great fun. Part of Gedge's magic is how effortless he makes it all seem. *Me!*

@ Manifesto, 740 N. La Brea, L.A, CA 90038

Cocknoose - "White Trash Messiahs" CD 10/26:07

More of that trendy redneck punk rock, with appropriate calculated-to-shock lyrical concerns: "Get Back in the Kitchen", "Street Scum" using guns on "faggots who grab (their) balls" among others in "Everybody Needs A Gun" (actually if Everyone DOES need a gun that would include said "faggots" as well, right?) Some of it is pretty rocking, some of it less so. Not bad, though if you're into the genre you'll probably get more bang for your buck with, say, vintage Antiseen than with this. *David*

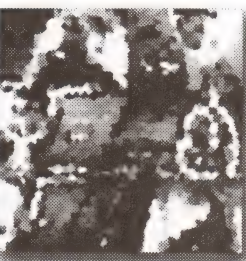
@ Steel Cage, PO Box 29247, Philadelphia, PA 19125



Coin - "Architects of Character" CD 28/44:43

Coin brings back the sounds of the eighties! I'm not talking Cutting Crew or Escape Club mind you, I'm referring to the sounds that used to emanate from the video games so much the rage back then. This duo (featuring a former Doo Rag member and an ice queen singer) utilize said sounds (with the help of a vintage Commodore 64) to create a refreshing take on this "electronic music" thang. Makes me wish I hadn't given away my Intellivision to the thrift store. Pick this up today! *David*

@ Anal Log, PO Box 3915, Terre Haute, IN 47803



Cole Marquis - "Treasure Island Serenade" CD 9/42:41

Proof that there's always room for quirky singer/songwriter records. Marquis, frontman for the San Francisco-based Snowmen, has played with several indie luminaries, including Richard Buckner and Fuck. His second full-length solo record is a collection of moody pieces that hypnotize and confuse at the same time. Much of this is owed to Marquis' disconnected images and metaphors that lend a sense of black humor to the record. Marquis' voice resembles Luna's Dean Wareham at his most ethereal, and complements the layered piano and guitar that drives "Treasure Island Serenade." It does get dreary at times, especially towards the end. Still, this is a great 3 AM record that's provocative enough to garner a number of listens on you stereo. *Scott*

@ Devil in the Woods, PO Box 579168, Modesto, CA 95357

Comas - "A Def Needle In Tomorrow" CD 11/51:01

It's pop and it's pretty. These guys and gals from Chapel Hill use any instrumentation from acoustic strum to drum machine and sampled sounds to embellish their simple well crafted tunes. "Tiger In a Tower" is a must-hear to grasp their gentle artistry, and if you've been listening to Shredding Radio you've already heard it.

(Along with every other cool indiepop tune that's come out in the last couple years. PLUG) *Mel*
@ www.yeproc.com



Corn Sisters - "The Other Women" CD 16/47:46

A drums/guitar "alt-"country duo (featuring the renowned Ms. Neko Case) captured live at Seattle's Hattie's Hat in 1998. The recording has a bit of a distant, "field recording" feel to it, though in terms of quality you probably won't mistake this for "The Texas Campfire Tapes". Maybe it's just the less-than-stellar recording that doesn't put these gals' best strengths forward, but overall this doesn't really gel into anything too stellar. (Guess you hadda be there) The girls are lively enough, but to be honest unless you're a Neko Case fanatic this probably won't gather too many plays in your deck. Nice whistling though! - *David*
@ Mint, PO Box 3613, Main P.O., Vancouver, BC Canada V6B 3Y6



Cousin Kevin. - "Bully For You" CD 12/52:18

I was excited at first because the singer sounds like Ace Frehley on the first couple of tracks, but it goes away. (And we all know that Ace's solo album was the only good one of the four). Basically, this is pop stuff with few frills, a couple of ballads, an overall average sound that doesn't grab you or hold your attention for too long. Not terrible, but just kinda flat. *Alise*
@ Tossed Out, PO Box 8093, Berkeley, CA 94707



Crash and Burn - s/t CD 7/21:17

Punk rock with a bit of rockabilly trash thrown in. For the most part this is fast paced stuff, with the occasional Cramps feel to the songs. There are also a couple of sonic dirges here too, which frankly sound like the worst kind of wanky guitar rock from the 70's. I can really take or leave this kind of screamy stuff, the vocals are harsh and the songs have little melody to them. For me, there isn't a more appropriately named band. *Steve*
@ Rodent Popsicle, PO Box 1143, Allston, MA 02134

Dave Fischhoff - "The Ox and the Rainbow" CD 8/33:07

Despite the near-FYI basementness of this recording, it is quite lush and a fine effort by Fischhoff. His songs are deep, cryptic, and at ballad speed (or slower), and yet remain accessible. A fine example of self-styled and recorded singer/songwriter genre. *RBF*
@ Secretly Canadian, 1703 North Maple Street, Bloomington, IN 47404



Dear Nora - "We'll Have Time" CD 12/26:03

I hear definite influences from the Spinanes and Aislars Set in this release by Portland's Dear Nora. The entire album has an I-just-dropped-a-lude kind of feel to it. Twelve quiet and short songs with such innocent subjects as roller coaster rides and springtime. Not really my cup of tea, but if you're into the aforementioned bands, you might dig 'em. *Laura*
@ Magic Marker, PO Box 9342, Portland OR 97207

Death by Chocolate - s/t CD 17/34:56

The artists behind this happening "concept" album, where most of the tracks run together, should be quite proud of themselves. Throughout the album mod pop-art poetry is recited by Angie Tillett, a British teen. Her poetry is accompanied by a variety of '60s lounge/"now sound"/soundtrack type tunes. The result is a whole lot of fun for fans of Shampoo (the band), Whaam Records and Sesame Street. Two groovy cover songs are sung by Angie towards the end of the disc. My new favorite pop record label is Jetset. *Mike*
@ Jetset, 67 Vestry Street, NYC, NY 10013

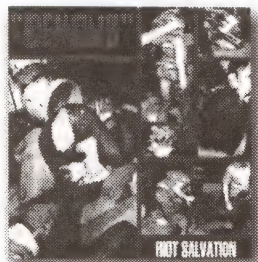


Demons - "Riot Salvation" CD 12/33:53

Man this SMOKES! The first CD EP from these Straight-outta-Stockholm Swedish fucks was pretty good, but this, their first full-lengther is even better. Hi-Octane all-cylinders-blazing adrenalin-fueled down-and-dirty punk-fucking-rock that'll tear up your speakers but leave a smile on your face. If you miss bands like the Devil Dogs, then rejoice! No disappointment here! *David*
@ Gearhead, PO Box 421219, San Francisco, CA 94142

Deoras - s/t CD-R 12/30:48

The Deoras are the trad surf project of guitarist Mickey Deora aka Mike Palm (Agent Orange), who is accompanied by Rick Johnson (Halibuts), Steve Birdowski (Jon and the Nightriders), and Shawn Ambrose. The music is trad surf with real reverence and the drive you'd expect from these fine players. While it's all covers, it's not your neighborhood cover band release. Rock solid performances from veteran players. This is a fine CD. *Phil*
@ www.thedeoras.com



Diesel Boy - "Rode Hard and Put Away Wet" CD 16/38:25

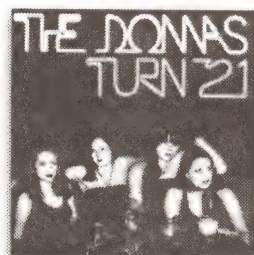
Playing their standard brand of Fat Wreck/NOFX style punk pop on this, with little new. The songs are melodic, the tongue in cheek lyrics are occasionally funny ("Emo Boy"), and they do try to change things up a bit from time to time with the introduction of keyboards on a song or two and one acoustic track, but in the end it's still a one note song time after time. Sure, it's fun, it's pop punk with plenty of hooks, but I can only listen to this in small doses before I want to take this thing off and put on something, anything with variety. *Steve*
@ Fat, PO Box 193690, San Francisco, CA 94119



Dogs - "Fed Up" CD 13/48:24

The Dogs were one of the lesser-known groups that came out of the early LA punk boom (though these folks had actually served some time in Detroit before moving out west). As opposed to the Ramones-inspired speedrock being practiced by their peers, these folks were more affected by the sounds being emitted from their native homeland back in the late 60s/early 70s (Stooges, MC5, you probably know the names by now). This CD provides a complete overview, featuring both single (including KBD fave "Smash Your Face") and vintage live tracks for your listening pleasure. (there's also an 1999 interview with mainman Loren Molinare included in the booklet as well) As long as you don't venture in here expecting the Germs or the Weirdos, you should be satisfied with this platter of primo punk ROCK. *David*

@ Bacchus Archivess, PO Box 1975 Burbank, CA 91507



Dollar Canon - "Are You There?" CD 11/35:21

As soon as I hit play I could feel a stirring inside me that I am assuming this somewhat complex indie-pop foursome invoked. I started to dream of her in her glory and brilliance. I could stare into her eyes of diamonds and that smile that always pulls me in. I could feel her arms around me as we lay by the portable heater in my cold and dusty attic residency. I could touch her and she was right here with me. When I snapped from my daydream The Dollar Canon were still playing in the CD player. I can only state my appreciation for their penetrating landscapes and the way that it personally touched me. I can't really say for sure if it was because the CD was so great or if it was just the mood I was in at the time, but the CD seemed to have that time machine magic that is so hard to find. *Kyle*

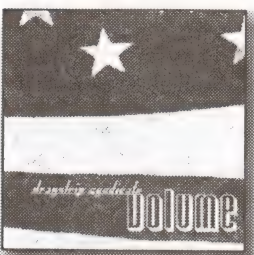
@ Lamplight, P.O. Box 345, Buffalo, NY 14207



Donnas - "Turn 21" CD 14/40:56

Rumors have followed this "band" about their songs being written by a middle aged guy. Take it to the fucking bank! I've got nothing against PHONY, but it's got to sound better than this sub-moronic fake hard rock bullshit. Keep buying it and there will eventually be "The Donnas Turn 51". Hey, I heard the Donna's "mentor" just turned 51. *Mel*

@ www.lookoutrecords.com



Down-n-Outs - "Subterranean Beat Punk Blues" CD-R 10/24:04

In the wake of east coast legends like the Lyres, the Down-n-Outs create murky mono garage rock with big screams and fuzz, and a psycho swirl like the Sonics created. This CD pounds out an endless stream of angst ridden garage with a solid beat and genuine snarl. While many have gone down this road before, it's been a decade since such primal sounds have captured my imagination. Compelling fuzz and whine for a nasty cave stomp. *Phil*

@ Max Picou, PO Box 15, 1294 Genthod, Switzerland

Dr. Reverb - "Metalizes Dr. Varlot" CD 5/12:28

Five blasts from Dutch surf cruncher Dr. Reverb, all written well outside the envelope, reverbed excessively, twanged out, and then pushed into asylum space. Whacked out surf is the only way to describe this. Incidentally, Dr. Varlot (Paris) developed a mummification process based on metalizing the tissue. I know I wanna go that way. *Phil*

@ dr-reverb.webjump.com/



Dragstrip Syndicate - "Volume" CD 12/49:39

Supposedly bridging the gap between punk and rock, this is pretty much run-of-the-mill rawk and roll. Has some energy, but they really don't do too much with it. If you're really in the mood to ROCK you can find much better than this to perform said task. *David*

@ Beluga, 1573 N. Milwaukee PMB #507, Chicago, IL 60622

Duane Peters & the Hunns - "Tickets to Heaven" CD 13/31:47

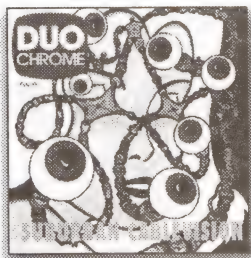
More streetpunk from Duane and co. While this is a bit of an improvement over their last release, it still shares too many of said record's faults: this is basically formulaic streetpunk that's dragged down by Duane's clumsy vocals, and since the vox are pushed up front in the mix they're hard to overlook. The songs themselves lack the anthemic qualities that make the best streetpunk work so well. (Maybe these guys are more of a "live" band.) The band itself seems solid enough, and the opening instrumental "Hunns Anthem" (penned by someone other than Peters) show what they're capable of, but chances are they'd be better off if they were fronted by a different singer/songwriter. Still, if you love U.S. Bombs then chances are you'll like this. *David*

@ Disaster, P.O. Box 7112, Burbank, CA 91510



Dumptruck - "Lemmings Travel to the Sea" 2XCD

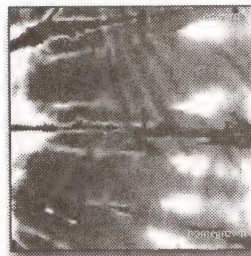
The sudden re-emergence of the Young Fresh Fellows and Love Tractor make a substantial case for the brewings of an 80s college rock revival. Add to this list the recently resurrected Dumptruck. Bearing still the smooth jangle and Seth Tiven's wonderfully creaky voice, the songs on "Lemmings..." are fitting additions to the band's legacy. "Waste My Time" smolders and sneers, all haunted-swamp dark, Tiven's nasal register spitting out accusations. "Too Many Times", sounding vaguely like The Stones' "Salt of the Earth", is a mournful ballad of apology and regret, Mellotron weeping in counterpoint to Tiven's pleas. The band bristles and rocks through "Faithless", Tiven's warbling, skyscraping guitar hook knitting the song taut. While the new material is sturdy, a bonus disc that captures Dumptruck in their mid-80s prime is priceless. Sounding



sweaty and self-assured, the band blasts through a set peppered with well-chosen covers: a jangly "You Ain't Goin' Nowhere", a snide and sneering "Idiot Wind", a punky "Sex Drive" - all of these provide ample evidence that the band's legend is well-earned. *J. Edward*
 @ www.devilinthewoods.com

Duochrome - "Suburban Cablevision" CD 10/34:18

The liner notes inform that "Suburban Cablevision" was intended initially to be a double 7 inch. It would perhaps have been better served. The 10 songs on "Suburban Cablevision" are muddy no-fi rock numbers with little in the way of grace or tuning. Guitars ring flat and loud on "Car Culture" and "Flowers/Ammonia", as the single monikered Brian warbles aimlessly above. It's not that the Chrome is incapable - "Astrogurl" is a fine boom box love ballad, "Huevos Venture" is gorgeous, moody surf. But too often they sound more interested in screwing around than in actually writing songs. "Maggot Wrapper" starts like a Yo La Tengo toss-off, then erupts into senseless overdriven noise. "Wyoming" borrows the stealthy construction of (shudder) math rock and runs it directly into the dirt. "Suburban Cablevision" was initially unreleased due to lack of funds. Duochrome should have counted their blessings. *J. Edward*
 @ Vital Cog, PO Box 7846, Princeton, NJ, 08543



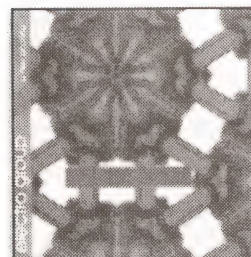
Edwerd? - "Homegrown" CD 21/48:14

I don't like to judge a book, or in this case a compact disc, by its cover, but when it's tie-dyed and the album's name is Homegrown, how can you not? While perhaps not as insufferable as I was expecting, the disk is nevertheless comprised of twenty thinly recorded, thinly veiled approximations of the crap the hippie sect tends to turn on and tune out to. *Slaybaugh*
 @ Allegory, PMB 228, 11024 Montgomery NE, Albuquerque, NM 87111



Egon - "Behind the Curtain" CD 10/50:09

Though the press release used the words "Jawbreaker" and "emo" to describe this (who the hell writes these things anyway) this lands squarely in the realm of "indie rock" albeit the kind well to stretch out a bit inside the structures of said genre but would rather do a bit of experimenting instead. The falsetto vocals are annoying at first, but they end up fitting the music. Not what I'd call a major release, but it makes for an okay listen. The indie folk will be into this for sure. *David*
 @ Has Anyone Ever Told You?, PO Box 161702, Austin, TX 78716



Electro Group - "A New Pacifica" CD 14/41:12

The mysterious Electro Group — no accompanying press sheet and no address on the home printed sleeve for Omnibus Records who released this record. "A New Pacifica" is worth hunting down, though, if you can. The band creates a glorious blur of post-shoegazer haze that might holdover the faithful who still think Kevin Shields will put out another My Bloody Valentine album (yeah, right!). Like MBV, Electro Group buries sparkling melodies beneath the rubble, belying the melee with almost subliminal beauty. *Slaybaugh*
 @ www.omnibusrecords.com



Element 101 - "Stereo Girl" CD 12/40:59

Produced by the gang from All and the Descendents (Stevenson, Edgerton, the Blasting Room), the sound is crisp and lush, with lots of guitars, and singer Cissie Verhagen has a solid voice that can carry any song. Most of the songs are good power pop numbers with solid time changes and a little sonic rage to them. Lyrically, since this is on Tooth and Nail, you can assume that there is a double meaning (like pro-god) in there somewhere, and this release seems a little less subtle (... "I sing this song in the form of a prayer"..., for instance) than their first effort. In fact, almost every song has some sort of implication of being religious or at least in praise of god. On a repeat listening, I'm finding it to be more and more insidious in its preaching, but it does have lots of hooks, so if you can get past the lyrics, and the one song that is a rip off of "I Love How You Love Me", then you've got something worth listening to. I'm just not sure I can. *Steve*
 @ Tooth and Nail, PO Box 12698, Seattle, WA 98111

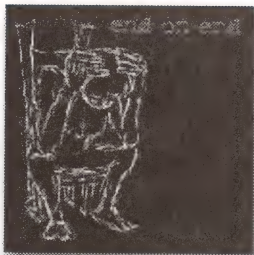


Elysian Fields - "Queen of the Meadow" CD 12/59:08

Elysian Fields play a smoky mix of blues and torch songs that bears more than a passing resemblance to Mazzy Star, Gunga Din or PJ Harvey (circa "To Bring You My Love"). In fact, these bands should be green with jealousy over the magnificent "Queen of the Meadow". This is the Field's second full-length, though they have another album in the can that was shelved by Radioactive, their former label, that may never see the light of day. This one is clearly their best yet. Vocalist Jennifer Charles' sultry voice wraps around her collaborators' accompaniments in breathy caresses, making for an album that is immediately seductive. *Slaybaugh*
 @ Jetset, 67 Vestry Street, NYC, NY 10013

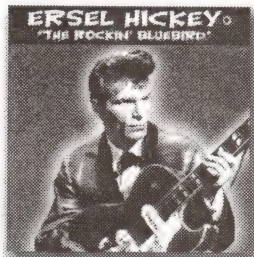
Embarrassment - "Blister Pop" CD 20/57:01

The title comes from the self-description of the band's sound, which is as good a label as any. What you get here are radio sessions, demos, and live recordings of varying sound quality, with lots of covers and some otherwise unreleased original material. This isn't the place to go if you're wondering what it was that made the Embarrassment so special (for that you should check out their essential 2-CD retrospective "Heyday"), but for product-starved fans like myself it'll do. *David*
 @ www.mypalgodrecords.com

**End on End - s/t CD 12/36:52**

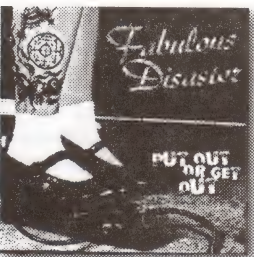
Yep, it's more of that ol' melodic hardcore, though at least it sounds like these guys would rather stay at home with their Descendents records than pay \$xx to attend the Warped Tour. There's also a bit of a pre-prog emo feel to some of the tunes as well. Nothing new, and there's a few dull spots here and there, but overall this ain't bad. Worth a listen. *David*

@ This Guy, PO Box 25275, Los Angeles, CA 90025

**Ersel Hickey - "The Rockin' Bluebird" CD 20/40:12**

Hickey's 1958 hit "Bluebirds Over the Mountain" must be one of the shortest hit records ever, clocking in at 1:26. In fact all of the rockabilly flavored country tunes here are less than two and a half minutes. Hickey was a gifted singer and songwriter, with a distinctive sound, and these recordings make it seem very odd that he was a one hit wonder. His 1:34 take of Rogers & Hammerstein's "Some Enchanted Evening" should have been a million seller. Hickey's own "Another Wasted Day", "Lover's Land" and "Wedding Day" are more hits that didn't happen. An important document of a tragically underrated American great. *Mel*

@ www.oldies.com

**Fabulous Disaster - "Put Out or Get Out" CD 13/30:17**

Wow, this last batch of stuff is probably the best I've gotten for this issue! Solid punk tunes, sung and played by four women with plenty of attitude to match the high octane songwriting. More fast paced melodic stuff here, the songs rely on plenty of pop underpinnings disguised as punk, it's impossible to not bob your head to the beat as these songs rumble through your CD player. Four bad girls produce some solid punk that reminds me of the Eynelers last album; the Eynelers got plenty of help from Ben Weasel and Panic Button, Fabulous Disaster gets some help from Fat Mike on the distro end of things, but neither band need it musically; this rocks! *Steve*

@ Pink & Black, PO Box 190516, San Francisco, CA 94119

**Fairweather - "If They Move...Kill Them" CD 10/38:17**

Melodic punk from Virginia, with a thick guitar sound. Pretty solid, though it doesn't really stand out of the pack. Not to sound like a cynical fuck, but this sounds like it'd be right at home at a listening station at your local Hot Topics. Not bad for what it is, I guess, though the lack of enthusiasm in said comment probably tells you all you need to know. *David*

@ www.equalvision.com

**Family Dog - "SoCalHardcore" CD 10/31:14**

When hardcore legends DFL broke up in 1997, co-founder/song writer/guitarist Monty Messex decided to take some time off. Now he's back with a new band, and to be honest, I'm quite embarrassed. I can hear traces of greats like Black Flag, Adolescents, Minor Threat, Circle Jerks, and DFL in the music, but with the exception of the song "S.C.H.C." this has to be a joke. It would be a lot easier for me to believe that this was a little high school hardcore band's practice tape than it is for me to hear that The Family Dog is Monty Messex's new band. *Kyle*

@ El Pocho Loco Jackson St. #D, Riverside, CA 92503

Fiel Garvie - "Vuka Vuka" CD 12/46:02

Fiel Garvie seem soul-less. If you mixed up Alanis Morissette, Garbage, and The Cranberries, and then threw them on the stage at a coffee house, it would probably end up sounding similar to this. The singer, Anne's, vocals are a bit irritating, the songs all seem very unspectacular, and I feel no passion or pain in this CD whatsoever. What's the point in whining if you can't even do it with feeling? *Kyle*

@ Noise Box Records 135/137 King St., Norwich NR1 1GH, UK

Fifty Foot Combo - "Evil A Go Go!!!" CD 13/35:42

The new release from the Fifty Foot Combo is here and it's very strong. Some finely chunked reverb laden material, some murky heavy duty stuff, and some ultra cool suave surf as well. - "Ali Baba" and "Never Get Out Of The Boat" are the highlights. The bands seems to have grown significantly since their last release, in writing, arranging, and recording. Excellent exotic instro surf based release. *Phil*

@ www.welcome.to/fifty-foot-combo

Fine China - "When the World Sings" CD 10/35:59

The new millennium may be upon us, but there are still those who pine for the heady days of the eighties. Such is the case with the Phoenix band Fine China. On its debut album the band resurrects the sound of electronic eighties pop music. The lead off "We Rock Harder" features a prominent bass line and is clearly inspired by New Order. Elsewhere, however, the keyboard-laden songs are more reminiscent of Depeche Mode, OMD and other middle-of-the-road acts. Unfortunately, nostalgia of this sort is not enough to sustain a record. *Stephen*

@ Tooth & Nail, PO Box 12698, Seattle, WA 98111

Fire In The Radio - "Red Static Action" CD 10/30:59

Thoroughly unspectacular indie-rock dross of the most pedestrian kind. Even the singer is bad, which is one thing bands like this usually have in their favor. The attempt at an anthem ("The Fight In Miles") just isn't



enough to save 'em. The cover art is nice though. *Anthony*
 @ Wednesday, PO Box 1263, Carlisle, PA 17013

Fitsners - "50 Way to Leave Your Mother" CD 10/32:10

Bay Area power popsters, this one is produced by Kevin Army, famous for handling similar chores for Green Day, Mr T., and loads of other pop punk bands. The songs are more energetic and raw than their release in 1998 on Applesauce, with snottier vocals and crunchier guitars than I remember. This particularly comes through on songs like "Beer and Perfume", which is a solid pop punk anthem and mixes most every boy's two favorite scents. Most of the songs are good powerpop tunes, with witty lyrics, and lots of "ba ba ba"s. They are showing good growth musically, and really benefit from Army's strong production work, the whole thing sounds "big", and reminds me of great late 70's and early 80's bands like the Romantics. Highly recommended for powerpop fans; why a song as good as "Tell Me Why" isn't topping the charts still amazes me. *Steve*

@ 11345, PO Box 4948, Berkeley, CA 94704



Flaming Stars - "A Walk On The Wired Side" CD 18/52:19

I'm not a fan of this album, although Flaming Stars from the UK are one of my favorite bands. FS sound a bit like J & M Chain, with a rawer grittier sound and semi-cheesy keyboards. The sound this time however is too raw and gritty, sounding more like demos. That's been the Stars approach in the past to some extent, but the remarkable "Bring Me the Rest of Alfredo Garcia" album seemed much more polished, and more powerful as a result. I wish there were songs here that rated with their best, but there aren't. By all means add this band to your collection! "BMtRoAG" is still the one to start with. *Mel*

@ www.vinyljapan.demon.co.uk/



Fosca - "On Earth to Make the Numbers Up" CD 8/44:42

Another platter of eighties electronica revitalizing (I sense a horrific trend here), Fosca's new record is steeped in keyboard inflections and mechanized drumbeats. However, the band seems more intent on connecting with dancefloor habitants rather than bedroom listeners. In that way, it tends to be all the more insipid. Soulless blips and bleeps coalesce with coy lyrics for a haute hybrid devoid of character. *Slaybaugh*
 @ www.fosca.com

Four Hundred - s/t CD 5/22:35

At first I was scared, I was petrified. I heard the rinky-dink organ and that beat, and I thought, oh, no, not another lame pop band thinking they're in the 1980s, one of pop's worst periods (not counting now...). Where is Molly Ringwald? Where is John Hughes? Then after a bad beginning, they begin to pop out and get a bit stronger in their sound, to a tolerable level. Both "Faithless Song" and "Aberdeen" actually become decent songs! Overall, I give this a mixed rating, 'cause they really should decide what the hell they wanna be, lame or listenable. *RBF*

@ Anechoic, 22-55 Crescent St. (bs), Astoria, NY 11105



Foxymorons - "Rodeo City" CD 12/37:51

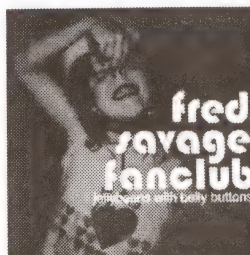
A fun play on Big Star's "Radio City" for the title of this second full length by the duo of David Dewese and Jerry James; and the title is very appropriate; the feel of the record is very Big Star. Great melodic pop tunes, some have a very acoustic feel when the two are feeling in a melancholy mood, while others like "Something Out There" hit a Dinosaur Jr. note on the vocals, with a little less distortion on the guitars than Mr. Mascis puts forth. There are songs like the first track, "Left Sideways", which rocks a tad harder, but still retains a great pop sense. The vocal arrangements are also strong; great harmonies abound! This is the kind of indie pop that isn't heard very often these days, and a welcome addition to anyone's regular CD rotation. *Steve*

@ American Pop Project, PO Box 2271, San Rafael, CA 94912



Fracas - "Always Drunk & Incapable of Love" CD 13/18:51

New band from Joe Franke of Plan 9. These boys really pack it in with 13 songs in under 19 minutes. Fast, circle pit punk with lots of yelling, solid instrumentation, and sing along choruses. I get the feeling this is one of those shows I'd be squashed at- I'm only 5'2"! One complaint: their bio consists of 100% name dropping and 0% bio. Kinda annoying cuz I wanted to know more about Fracas, not who they've played with. *Laura*
 @ Axis, 1431A Park, Alameda, CA 94501



Fred Savage Fan Club - "Jelly Beans With Belly Buttons" CD 11/35:03

This is a one woman show that reminds me of Rose Melberg solo work at times; although when the songs rock a little more (which is about 3/4 of them), then you've got some Chubbies/Liz Phair stylings (especially on the vocals in the case of Liz) going on. Singer/songwriter Sara Radle plays all the instruments and does all the vocal work, and the songs are all chirpy and perky melodic indie pop ditties. Sara's voice (which has a good range) can carry a song on it's own, and the lo-fi quality on the production work lends itself to the songs and her vocal style. This is top notch indie pop, with both a tough quality and a sweetness all it's own. *Steve*

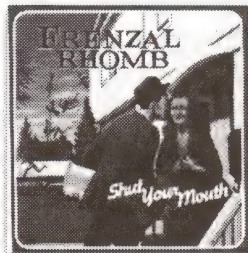
@ She's Gone, 862 W. Collins, Denton, TX 76201



Freeheat - "Don't Worry, Be Happy" CD 4/13:48

When Freeheat came through town last summer, guess who failed to check them out? My pals were blown away by the full-on fuzz intensity of the band's performance and I've been kickin' myself ever since. After a few listens to this their first EP (it's about time) since the demise of the legendary Jesus and Mary Chain, I have been kickin' myself a littler bit harder. Three of the four songs are closest in style to the "Barbed-wire Kisses" or "Rollercoaster" era JAMC fuzzpop. One nice touch is that Romi Mori (ex-Gun Club bassist) sings a verse on the opening track. Jim Reid with his uncomplicated, but catchy, writing formula continues to carry the torch! *Mike*

@ Hall of Records, PO Box 69281, West Hollywood, CA 90069



Frenzal Rhomb - "Shut Your Mouth" CD 16/40:43

Australia's contribution to the Fat label, this band is among the most, uh, diverse of the bands on the label. Sure, they have plenty in common with the other bands on the label; fast paced pop punk tunes, but the sound is a tad different, less of the trademark heavy guitar sound, and a little more reliance on things like chord changes, interesting vocal work and songwriting. Some of the songs sound a bit like Screeching Weasel stuff, but they also manage to change things up enough to keep you guessing and hold your interest. It's nothing great; but at least they take some chances, which you can't always say for many of the pop punk outfits on Fat. *Steve*

@ Fat, PO Box 193690, San Francisco, CA 94119



Fuzz Townsend - "Stinky" CD 15/58:52

Made-for-MTV dance music that manages to be varied in the ways that it's out of date (attempted pseudo-reggae/dance crossover tune, use of word "Boombastic", etc.), featuring samples and beats that have already been done to death. Some tracks are almost good in a cheesy way, other tracks are just cheesy period. Probably would have sounded better Back in the Day (i.e. early-mid 90s) but considering we're at the start of the new millennium... (and for a self-proclaimed indie, this label must be pretty well-connected since the songs are listed as being published by the American arm of Richard Branson's V2 label) *David*

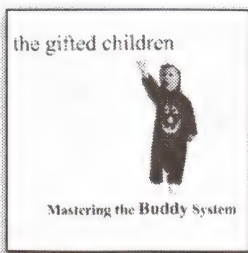
@ www.stinkyrecords.com



George Elliott - "Music for Girls" CD 21/42:39

"Unremixed 4-track cassette home recordings," states the booklet. But the quality of the home 4-track has been improving by leaps. GE definitely seems to be trying to find his niche here, with songs that range from pop (with a very, very cheesy organ) to singer/songwriter to folk. And while I'm totally willing to admit my own preferences, the singer/songwriter and folk material is superior. Musically, one of the strongest pop songs here, "Prettiest Girl in the World," is also among the lyrically weakest. There is lots to choose from and it's very imaginative, like "Rhapsophorhynchus" and "Suddenly the Ecstasy," but among the strongest are two covers, Dylan's "Mr. Tambourine Man" and the traditional "Willie O'Winsbury" (though the self-overdubbing on the latter works more against than for). In all, a worthwhile experience. *RBF*

@ Heliocentric CDs, 69 Cooper Sq., NYC, NY 10003



Get Well Soon - "All Or Nothing At All" CD 4/16:25

This is typical bouncy pop-punk, with the requisite crescendos that go from quiet and clean to loud and fuzzy. Better than average. The opener, "I Promise" and "Minnesota" would be a solid single. *Anthony*

@ www.getwellsoon.com

Gifted Children - "Colorfast Anthem" CD 17/54:24

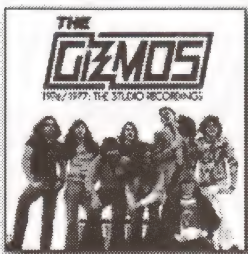
This self-released album is all over the map, and none for the better. The band doesn't seem to have a clue which gravy train it wants to jump. You get aggresso-rock in the vain of Bush on "Two Drinks and a Vomit," Guided By Voices lyricism on "Neutral Milk Hotel," Live-like emotive singing on "Midas, and Ben Folds type pessimism on "Aurora Borealis." It's like alterna-karaoke. This album, only a mother could like. *Slaybaugh*

@ PO Box 862, Grand Island, NY 14072

Gifted Children - "Mastering the Buddy System" CD 8/20:46

Grafting folk branches on to rock roots, The Gifted Children at first excel in fuzzy, blown-speaker melodic music. Drums sound like Tupperware tubs, guitars are dizzy spirals of sound, odd ringing feedback is taffy-pulled to create texture and mood. But midway through, the tempo changes. "Charm School Dropouts" and "Trance Called Superstition" are built around ringing, strummed acoustic, "To Walk With You" rising up from a plucked guitar that sounds like rainfall. The songs have a strange beauty, the ominous "Kaleidoscope Eyes" building slowly to a chorus raw with longing. It is in these folkier, acoustic moments that the songwriting strength of The Gifted Children is laid bare. Neither pretentious nor juvenile, The Gifted Children walks well the line between the two. *J. Edward*

@ www.thegiftedchildren.com



Gizmos - "1976/1977: The Studio Recordings" CD 26/70:20

"1975-1977: Demos & Rehearsals" 2 x CD 54/153:07

In an insane way, the Hoosier-based Gizmos were an incredible band, laying somewhere between the MC5, Stooges, Sonics, and Kiss, and all with a sense of pubescent humor and questionable talent. Please, do not take that as an insult, because even though they had no idea what they were doing, they rocked in a pre-



punk world. They were the Midwest's Ramones or Television or whatever. This is a collection of three of their EPs (first 15 of the cuts here), led mostly by Krazee Kenne Highland and Rich Coffee, Eddie Flowers and Ted Niemiec, though there were up to 8 people in the band at one point. Definitely at high school mentality, with songs like "Muff Divin'," "Pumpin' to Playboy" and "Gimme Back My Foreskin." For the time, it was pretty radical. While the "Studio Recordings" are definitely worth having for the sheer insanity of it, the outtakes are a bit redundant (I've been listening to the first 15 of the 26 tracks). The two CDs that make up the second release are interesting artifacts if you're into the band, otherwise it's questionable. Start with the first collection and then take it from there. And where is the "Never Mind the Sex Pistols, Here's the Gizmos" EP, recorded live at Max's Kansas City? *RBF*
 @ Gulcher Records, home.earthlink.net/~slippytown

Good Life - "Novena on a Nocturn" CD 9/34:01

Cursive singer-guitarist Tim Kasher releases his first solo record under the moniker of The Good Life. Like many one-man band projects these days, Kasher often backs himself with keyboards and cheap drum machines while playing guitar and singing over top, though he also enlists some friends to lend their talents real instruments. The approach works well for Kasher, though, who distinguishes himself here with keenly written introspections matched with top-notch melodies and creative use of his instrumental palette. "Your Birthday Present" is the album's highlight, combining an infectious acoustic riff with an equally catchy drum-beat for a great bit of bittersweet pop. *Slaybaugh*

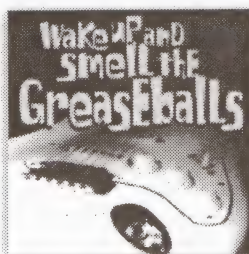
@ Better Looking, 11041 Santa Monica Blvd., PMB 302, Los Angeles, CA 90025



Gorky's Zygotic Mynci - "The Blue Trees" CD 8/23:25

Taking a half step back from the psychotic pop of their earlier efforts, Welsh group Gorky's Zygotic Mynci heads deep into American Folk for the gentle, stirring "Blue Trees". The songs are tender and slow, conjuring odd images of the American South. "The Summer's Been Good From the Start" is an ideal folk homage, finger-picked guitar blending with childlike lyrics and swooning violin. The songs sound composed from a front-porch rocking chair, most consisting of little other than guitar and vocal. Think Belle & Sebastian covering Woody Guthrie or Stephen Sondheim, songs like "Wrong Turnings" conjuring images of the Mississippi. The whole record is gentle and delicate, summer night lullabies sung near bullrushes, under pink evening skies. *Angelic. J. Edward*

@ Mantra, 580 Broadway #1004, NYC, NY 10012



Graig Markel - "Hard Gramar" CD 11/42:54

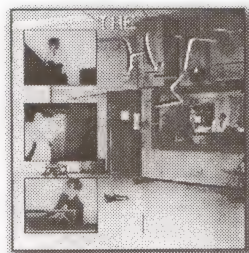
Expansive rock with pop overtones and definite songwriting prowess. "In Like A Lion" and "All Aces" are both very good. But alternating between semi-ambient rock, with mildly indecipherable vox under gauzy guitar distortion, and up-front dance/pop/soul conglomerations can leave everyone feeling a little schizophrenic. *Anthony*
 @ www.magwheel.com



Greaseballs - "Wake Up And Smell The Greaseballs" CD 17/44:36

The Greaseballs are fronted by Bill Bulinski, once a member of the legendary midwest band the Electras, who's instrumental roots have resurfaced here. This instrumental combo is no one trick pony, using surf and country and great lap steel to create soundscapes that are melodic and adventurous. There are hints of obscure rarities on occasion, which augment this 17 track work. Bill is ably supported by Manny Guevara - guitar, Carl Hayano - bass, and Theresa Drda - drums. The Greaseballs have been together since 1987, but this is their first CD. *Phil*

@ www.thegreaseballs.com/order.htm



Greenhornes - s/t CD 12/40:45

These folks provide a modern take on the 60s groups like the Animals who injected some R&B into Brit-garage to come up with their own sound. There's one or two weaker numbers (mainly when they go for a slower approach), but on the whole this is solid (more so when the energy level reaches critical mass and/or the organ cuts loose). Makes me wonder what they can do live... *David*

@ Telstar, PO Box 1123, Hoboken, NJ 07030

Grotto - "Get a Hustle" CD 12/53:57

Oh baby, it is so cool when hardcore attitude is crammed into artistic arrangements. These tunes slam with punk anger while throwing in some noisy and innovative sonic curves. The vocals show melody and disdain, the drums roll and pound, the bass thumps away, and the guitar is all atonal and nasty. This is the kind of thing Gang of Four might be doing these days. *Mark*

@ Modern Radio, PO Box 8886, Minneapolis, MN 55408

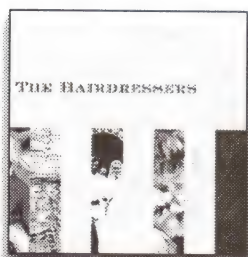
H.T.3 - s/t CD 12/27:18

Another bunch of 60s (1965 to be exact) kids who decided to form a band. Instead of being influenced like so many other lads/lasses by the Beatles/Stones, songwriter Harley Toberman (from whom the "H.T." came from) was more inspired by instrumentals, Roy Orbison-ish pop tunes, and novelty songs (or at least he believed that delving in same was a sure-fire way of getting on the radio). The instrumentals are mostly good (especially the organ-driven "Sing La La" especially), the batting average on the pop songs are okay (some aren't too stellar, but "You're Gonna Leave" and "Go and Have Your Fun" deliver the goods) and the novelty songs are pretty much, well, crap. (these folks prove once again that GOOD novelty songs are much harder

to write than it seems). Based on this I couldn't call these folks the Great Lost 60s Band, but there are enough worthwhile tunes here to make this worth picking up. (note: the track listing on the back is somewhat skewed) *David*
 @ Bacchus Archives, PO Box 1975, Burbank, CA 91507

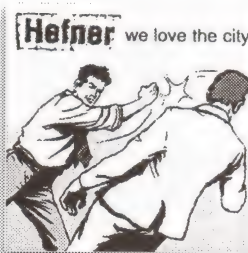
Hairdressers - "Our Lives in Show Business" CD 10/37:05

Despite the melodrama singer Matthew Edwards packs into each of this San Francisco by way of England band's ditties, the Hairdressers debut is laden with go-nowhere, middle-of-the-road pap. Lyrics like, "There is a love older than the sun" are enough to make you nauseous while big guitar solos and all-around over-playing don't help matters. *Slaybaugh*
 @ Musette Records



Happy Campers - s/t 6 song 12 inch

Blazing fast punk outta Las Vegas on local label AVD Records. It's a neat 6 song 45 RPM 12 inch, with lyrics on the back (thanks!) and nifty blue vinyl. Musically, they've definitely heard a lot of Bad Religion records, but they aren't an EpiFat clone at all. Their guitars are nice and chunky, and if I was from Vegas these guys would be a local band I'd be proud of. Off-beat vocal lines (especially in "Borderlines"), it reminds me a little of Malignus Youth, minus the choral training of that band. One gripe: they should come up with their own song titles- while there aren't any covers on this, they have songs called "Shades of Grey" (Agent Orange, Monkees), "Sixteen" (The Stitches), and "Borderline" (Madonna). *Jesse*
 @ AVD, 8370 W. Cheyenne PMB 109-22, Las Vegas, NV 89129

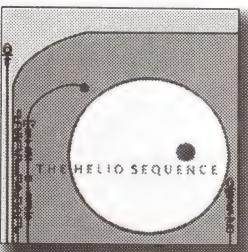


Havergal - "Lungs For the Race" CD 10/46:16

Pop that's not quite lo-fi (more like lo-key), utilizing dem samples and loops. While they could use some variety in the pacing of the tunes, it doesn't seem to drift towards tedium. Nothing earthshaking but it makes for a fairly intriguing listen. Besides, any band that dares sample Iggy's "Nightclubbing" for a low-key pop song is worthy of some attention (and I don't mean from the corporate lawyer scum). *David*
 @ Secretly Canadian, 1703 North Maple, Bloomington, IN 47404

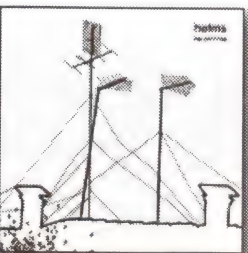
Hefner - "We Love the City" CD 12/51:20

Credit goes to Hefner for being more clever and subtle than most geek-rock outfits, who rely on power chords and lyrics about comic books. What Hefner lack in bombast and volume they easily make up for in wit and texture. Hefner's third proper full-length is songwriter Darren Hayman's opus about living in London, including sometimes-lurid detail on the complex relationships he forms while there. Musically, "We Love the City" is piano and guitar-driven quirk-pop that excellently complements Hayman's lyrical insight into relationships ("You are my girlfriend, not Molly Ringwald/ So why won't you stay here tonight"). It's a small step back from their previous effort, "The Fidelity Wars", primarily because it lacks the emotional peaks of last album. The cleaner production, done by Hefner, saps "We Love the City" of some of its impact. Still, what separates Hefner from nerdy rivals is Hayman's skill as a storyteller, and that alone makes it a record worth delving into. *Scott*
 @ Beggar's Group, 580 Broadway #1004, NYC, NY 10012



Helio Sequence - "Com Plex" CD 9/45:49

The Helio Sequence's debut starts off well enough with the hushed atmospherics of "Stracenska 612," but soon digresses into raucous disjointed keyboard tones and phased guitars. What tries to be experimental is merely annoying. While the leadoff track effectively utilizes a minimal approach, the remainder of the album attempts to throw every bell and whistle in the proverbial blender. The resultant concoction comes off like a lot of white noise or listening to a Wax Trax compilation when you have a bad hangover. *Slaybaugh*
 @ www.cavitysearchrecords.com



Helms - "The Swimmer" CD 8/46:45

Helms take a mixture of Velvet Underground, Radiohead, and the more experimental side of The Pixies, and try to constantly test the boundaries. They sound like they'd be really interesting live, but their music seems to be more jam oriented and it doesn't translate as well as it should when it's recorded. *Kyle*
 @ www.kimcheerecords.com

Henchmen - "Lust For Glory" LP 8/41:00

Retrospective LP from this underrated NZ group, composing of 4 unreleased tracks, their debut single ('82), and a 12" from '83. The grooves are filled with punk rocknroll power and gives further proof that New Zealand could (and still can) produce some quality punk as well as the Flying Nun/Xpressway pop stuff (not that I'm dissing said scene mind you). Send \$15 to Simon Kay at... *David*
 @ Raw Power, PO Box 7127, Wellesley St., Auckland, New Zealand



Heroine Shiels - "Rape on the Installment Plan" CD 10/32:44

Yep this is the new project of Shannon ex-Cows, with a former Swans member thrown into the mix as well. It's noisy post-AmRep ugly-and-loving-it rock to be sure, but the intensity of the tunes seems to be diluted somewhat, and if there's one thing you need to make this work, it's intensity. (maybe it's just the fault of the mix). Overall it's definitely not bad, just not the full-throttle assault you'd expect from these folks. Give them time. *David*

@ Reptilian, 403 S. Broadway, Baltimore, MD 21231



Hextalls - s/t CD 12/32:49

This won't be the first band to be called Canada's answer to Screeching Weasel. Of course all these Canadian punks have way too many hockey references for me. (Here's a complete list of what I know about hockey - stick - puck - net - goalie - Wayne Gretsky. "Ay, what's wrong with you dumb Americans and your fixed elections, have a brew eh.") Great energetic tunes that never slow down. Great lyrics too: "I just don't understand Gob anymore, why don't they sing about Drew Barrymore" from "All My Favourite Bands Are Turning Emo". How's this for a title, "I'd Take a McInnis Slapshot In the Balls For You"? Now that's true love. Great record! *Mel*

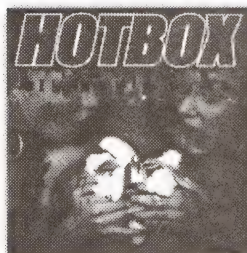
@ www.geocities.com/thehextalls



Hives - "a.k.a. Idiot" CD 6/12:56

By these guys look and sound I'm surprised this isn't on Ripoff, but this was actually released by our fine friends at Gearhead. This is a reissue of a '98 EP with a cover of the Adicts' "Numbers" tacked on, featuring some very impressive, explosive, and not-at-all-cliched punk worth checking out. *David*

@ Gearhead, PO Box 421219, San Francisco, CA 94142



Hotbox - "Lickity Split" CD 13/37:01

I was surprised to read that they had been voted best punk band in the SF Bay Area by a local weekly rag, because I'd never heard of them before. But this combines some solid old school melodic punk with growly Gwen Stefani/Joan Jett female vocals. The songs are all fast paced raging rockers, played by members of bands like Lagwagon, and featuring guitarist Barry Ward from GWAR and Me First and the Gimme Gimmes. Co-production comes from Fat Mike himself, so don't be too surprised to hear a little of that "Fat" trademark sound. There is a good, and faithful cover of Josie Cotton's "Johnny Are You Queer", and all the original material is top notch. Singer and primary songwriter Mel Chappel has a sultry voice and solid songwriting talents; this band has possibilities and if you are into some serious melodic punk and like the other female fronted flavor of the month, the Bellrays, then this is for you. Oh yeah, the cover art on the CD is definitely for the masturbatory youngsters out there. *Steve*

@ Telegraph Company, PO Box 2553, NYC, NY 10009



Impossible's - "Return" CD 12/37:18

Very competent MOR rock that reminds me of the mid-'80s sound of bands like Tommy Tutone and the like. Well, perhaps better than some of the bands I mentioned, with a sharp sound and some decent hooks. Very MTV and college radio-friendly. "Connecticut" could be a breakout, as could have been "This is Fucking Tragic," if not for the name. *RBF*

@ Ramen, PO Box 12563, Gainesville, FL 32604



Incredible Moses Leroy - "Electric Pocket Radio" CD 15/53:52

The quote on the advance CD's cover describes "A pop music archivist with an oddball-genius streak a mile wide". Gee, sounds familiar doesn't it? Not to say that Moses is trying to ape Beck (though he does utilize his producer, along with Keith "Flaming Lips/Spiritualized" Cleversley & Wally "Folk Implosion/eels" Gagel) though I don't think he'd mind if similar accusations of "oddball-genius" were thrown at him as well (not to mention similar album sales). Unfortunately, this style has been done before and better by both platinum-selling artists on majors and on homemade recordings on small indies, with more imagination and cleverness and craft, not to mention better music. Don't expect him to be the one who changes the future of Pop Music As We Know It. *David*

@ Ultimatum, 8723 W. Washington Blvd., Culver City, CA 90232



Ivory Coast - "The Rush of Oncoming Traffic" CD 13/45:16

More college radio rock with an mellow mix (must be the synthesizer?). Nothing bold, nothing brash, but nothing bad either. Very serviceable sounds with the prerequisite deep (read "cryptic") lyrics and classic artiness. If you're into sounds that are on the top ten radio stations these days, you will probably find this enjoyable. *RBF*

@ Big Wheel Recreation, 325 Huntington Ave., #24, Boston, MA 02115

James Chance & The Contortions - "White Cannibal" CD 7/57:19

Long-awaited reissue of the 1981 "Live in New York" (previously) cassette-only release. James & Co. had some cuts on the seminal "No New York" compilation (when the hell is someone gonna reissue THAT fucker!?) and on their "Cut" debut album that provided some influential no-wave-jazz-funk-skronk. By the time these tracks were recorded (late '80/'81) the music started getting less manic, with a slower and funkier feel (though mind you these are all relative terms; "Contort Yourself" can still be considered as defining the term "Mutant Disco") The sound and feel fits on the elongated workouts here (which include two James Brown covers). Admittedly the excitement on the stage doesn't always translate onto the CD; despite some "digital remastering" there are still songs that end up with a "squashed" sound, the kind you get after you play a Columbia House pre-recorded cassette twenty times. At worst the backup band (sans the horn which usually rises above the murk) ends up as little more than background thumping, with a lot of the on-stage excitement being drained away as a result. Still, when it's on it's on, and I'd be lying if I said this wouldn't be making return visits to my player. *David*

@ ROIR, 611 Broadway #411, NY, NY 10012

Japancakes - "The Sleepy Strange" CD 7/49:31

No, they're not from Japan, but from Athens, GA. But they are somnambulist-inducing. The sound lies somewhere between lounge, dirge, and barbiturate-speed jazz. This is very well done, I want to make this clear, but I would not want to be listening to this while driving. Relaxing in a bath is another story... *RBF*
@ PO Box 1502, Athens, GA 30603

Jebediah & Jimmy Eat World - split CD 6/26:51

While both these bands have their own sound, they both rely on a similar style, alternative pop. While an average song length of 4.5 minutes each (both bands have 3 songs apiece) seems a bit excessive, the songs are perky with a high level of gloss. Jimmy Eats World, the first band, seems a bit less formulamatic than Jebediah, but even the latter's songs are strong. *RBF*

@ Big Wheel Recreation, 325 Huntington Ave., #24, Boston, MA 02115

Jetenderpaul - "The Modal Lines" CD 13/34:12

Electronic pop psychedelia is served up with a mixture of nostalgia and futuristic flair. Some tracks are spacey, some catchy, all sweet and soaring. There are hints of Syd Barrett era Pink Floyd, The Beatles a la Sgt Pepper, possibly even a touch of Beat Happening. Romance and a retro sensibility combine to make one beautiful release. *Mark*

@ Burnt Toast Vinyl, PO Box 42188, Philadelphia, PA 19101

Jim Greer - "The Big Thieves Jail the Little Thieves" CD 12/32:38

Singer-songwriter mode here. Yer askin', Guided By Voices vocalist doing s/s material? Naw, wrong guy. Greer's (this one) voice is not guided, nor is it exceptional, but in his lack of exception and pleasant tones lays the appeal. And, in my last gripe, there is far too much reliance on synth-sounds (including an electro-oscilloscope regurgitator) and overdubs, but the songs are pleasant and not reliant on the usual fare: there is some level of intelligent use of language here, while not losing the pop formula. Best cuts are "Perfect Trees" (including great guitar solo by Jimmy Leslie), "Just a Young Man," and especially "What You Might Have Done." *RBF*

@ Fortune, PO Box 11302, Berkeley, CA 94712

Jim Jiminee - "The Thatcher Years" CD 12/44:15

According to the promo material these guys were supposed to have been one hell of a guitar-pop band; if that's true, then this, their second album, must qualify as one of the worst sell-outs ever! (and considering that it was never released until now it wasn't even that successful a sell-out!) Imagine the blandest elements of ABC, Style Council, JoBoxers, and probably all the other long-forgotten U.K jazz-soul-funk-pop-rock bands that took up precious breathing space in the 80s consolidated in one place and you'll have an idea of what this record sounds like. It makes Level 42 sound like Funkadelic! If this is all the club kids had to dance to back then, it's no wonder they took to Rave like a drowning man to a lifesaver. *David*

@ www.vinyljapan.com

Joe "King" Carrasco and the Crowns - CD 13/39:54

Reissue of 1984 (originally tape-only) release from Joe Carrasco. Originally pegged as destined for great things, Joe never really broke out of (or even really into) "cult" status. While anyone expecting raw garage rock will be sorely disappointed (Joe never gets above mid-tempo), this is heads-and-shoulders above much bar (and bar-punk) schlock. A couple of songs do drag, but for the most part these are fun-loving Tex-Mex-garage-influenced tunes more concerned with having a good-time than whether they're impressing the A & R guys at the bar. "Party Weekend" (one of his best songs) is included here as well as a bonus track, showing what he was capable of. Thanks to ROIR to reissuing this (now if they'd only reissue their Human Switchboard release...) *David*

@ ROIR, 611 Broadway #411, NYC, NY 10012

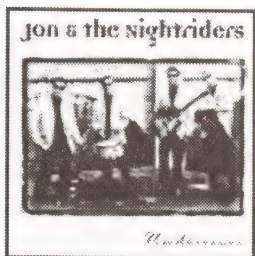
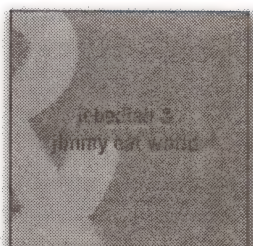
Jon and the Nightriders - "Undercover" CD 14/36:19

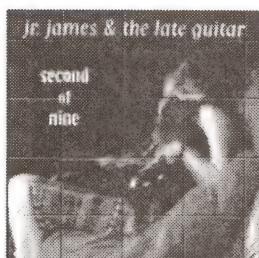
Jon and the Nightriders' new release features some of surfdom's best practitioners. Joining John Blair on bass are Sam Bolle (Agent Orange), Pete Curry (Halibuts, Los Straitjackets), and Jeff Nicholson (J&NR), and on drums are Steve Latanation, and Dusty Watson (Slacktone, Agent Orange, Dick Dale, J&NR), and on sax Billy Swanson (Eliminators) and George White. As you have come to expect from Jon and the Nightriders, the music on this CD is splendidly done traditional surf. The title correctly implies an all cover set, but don't let that scare you off. Many of these tunes are obscure or seldom done, and under John's direction, they are rendered with a unique sound and style. Jon and the Nightriders demonstrate that they are the masters of the cover, making each vintage tune their own, while retaining reverence for the original obscure. Being the ultimate surf intro historian, John Blair kindly provides original single release artist, label and date. An totally excellent surf release. *Phil*

@ www.codemusic.org

Joy Electric - "Unelectric" CD 10/37:03

Not completely unelectric, the latest release from Joy Electric (a.k.a. Ronnie Martin) features reworkings of old tracks recast in a stripped down setting. While electronic beats and keyboard tones still provide periph-





eral color, Martin's piano playing is most prominently featured. He nonetheless still sounds like a devoted proponent of pop set to Depeche mode. Martin does, however, have a knack for simple pop songs and in this setting, his strengths are more discernible. However, I could still do without the lyrics about "lollipop trees" and "peppermint flowers." *Slaybaugh*
 @ BEC, PO Box 21166, Seattle, WA 98111

Jr. James & The Late Guitar - "Second of Nine" CD 13/51:22

Sounds like just about every other self-released CD (though it's on a "real" label) that's managed to clog up a clearance bin. Subpar generic bloodless rock, beats, etc. that not even a cover of Jonathan Richman's "Egyptian Reggae" can save. To paraphrase the Weirdos, why does this exist? *David*
 @ A-Tone Music, PO Box 8671, Asheville, NC 28814



Kevin Seconds - "Heaven's Near Wherever You Are" CD 13/39:08

Surprisingly poppy and enjoyable stuff from lead singer of prominent hardcore band 7 Seconds. This album incorporates some of the lazier moments of Big Star with an Elvis Costello pop edge. Underproduced just enough to give it that intimate, at-home feel, the album does have domestic leanings, especially with most of the lyrics being about his wife. Not a life-changing affair, but well worth the ride if you're into guitar-based power-pop. *Scott*
 @ Headhunter, 4901-906 Morena Blvd., San Diego, CA 92117



Kid Chaos - "Love In the Time of Scurvy" CD 15/37:28

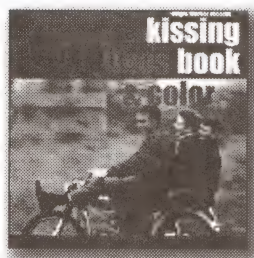
It's nice to hear some decent punk rock. No, not hardcore (well, perhaps a little, such as the hidden track at the end), but just Dead Boys-style punk. But with horns (and what's more, it works)! There's humor mixed in there as well (as was the nature of the original American form). Yeah, this was a fun release that went by pretty quick. *RBF*

@ Vile Beat, PO Box 42462, Washington DC, 20015

Kiss Offs - "Rock Bottom" CD 8/31:06

As sassy as this band is known to be - what with their reputation for debauchery and balls out fun, their newest album kicks ass with the fervor of their previous garage-rockin releases. Most of their songs are about the old favorites, sex, drugs, and rock-n-roll. And along the ride, we are treated to handclaps, dirty as fuck guitars, and a two-bit casio keyboard. Trashy to the core - and I mean that as a compliment, the Kiss Offs deliver it once again hot and fresh for you to eat up. *Laura*

@ Peek-A-Boo, PO Box 49542, Austin, TX 78765



Kissing Book - "Lines & Color" CD 11/30:40

Portland's Kissing Book's lo-fi pop is definitely enjoyable, albeit somewhat indistinctive. The eleven tracks here are buoyed by acoustic guitar strumming paired with catchy, sing-a-long lyrics. Cuts like "Everyday Is Valentine's Day" and "Much Too Much," while simply played and sung, are without the annoying coyness of the whole twee thing. Indeed, the entire record is without pretension or artifice, making it all the more charming and likeable. *Slaybaugh*

@ Magic Marker, PO Box 9342, Portland, OR 97207



Kleenex Girl Wonder - "The Smith Album" 2CD 41/87:27

I'll admit, I was not looking forward to Kleenex Girl Wonder's indie-concept-double-album. I had no idea of what I was going to get and the idea of reviewing it seemed tiring. "The Smith Album" is, in fact, a well put together record combining skits and real "songs." The skits trace a storyline of one Graham Smith (aka, KGW) who, while downloading programs to help him record his next record, gets embroiled in an FBI investigation cracking down on data thievery. Despite the poor acting in the skits, the plot is undeniably fun to follow and provides an interesting break between the songs. The 19 actual songs, like previous material, are very reminiscent of Guided by Voices and early Folk Implosion, except for a synth infatuation. In essence, it's a double album about making an album, relationships, and artificial intelligence that scores points for creativity and charming lo-fi indie songs. The only gripe is that, lyrically, the songs could mesh a bit better with the skits, lending to a more cohesive recording. Additionally, things slow down a bit near the end of the second CD, and the skits lose their charm after a couple of listens. Overall, "The Smith Album" lends some humor to a dreary indie rock genre and doesn't take itself too seriously. Good songs and a story about a computer on cocaine make it a worthwhile experience. *Scott*

@ MOC, 4932 Linscott Ave., Downer's Grove, IL 60515

Knoxville Girls - "In a Paper Suit" CD 15/40:37

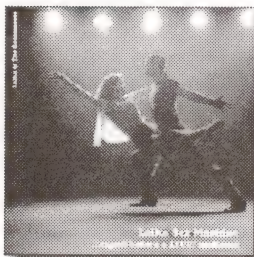
These guys have been labeled "No Wave Country", which ain't too far from the mark considering we got folks like Bob Bert, Kid Congo Powers, & Jerry Teel in the lineup. This is pretty solid, it's just that the special qualities that made their first release so stellar don't seem to be here in as great a quantity, though songs like "Any Reason to Celebrate", "50 Feet High, 50 Feet Down" (both intros), and "That's Alright" show they haven't lost it yet. Maybe they'd be better off if the next album were all instrumentals, though either way it'll probably be make or break time for these folks. *David*

@ In the Red, 2627 E. Strong Pl., Anaheim, CA 92806



Koko - "This Is..." CD 8/21:00

Formerly known as Trio Koko, this Dutch band uses surf as a platform, blended with spaghetti westerns and Nashville twang to create a unique sound. Sometimes angular, often fluid, Koko write original music and plays very well too. Sometimes friendly, and sometimes an acquired taste, their music is energetic and bright, sometimes sad, and yet optimistic. A fine release. *Phil*
@ triokoko.homepage.com



Kowalskis - "All Hopped Up On Goofballs" CD 14/35:43

This has been out for over a year, but I'm sure glad we finally got it! Great songs, including a cover of Devo's "Uncontrollable Urge", all sung by Kitty Kowalski in her throaty Debbie Harry soundalike voice. The playing is done with former members of Adrenaline OD, giving the songs a solid kick in the ass; this is great pop punk that will knock your socks off; enough bubble to add some life to your tired gum, and enough rockin' to get you drinkin' a few beers while you hear Kitty begging you to kiss her one more time. Tasty stuff. *Steve*
@ Blackout!, PO Box 1575, NYC, NY 10009

Laika and the Cosmonauts - "Laika Sex Machine" CD 26/75:34

The first official live Laika and the Cosmonauts CD recorded over a year's time on the road. Excellent sound, solid mixes, and their usual stunning performances. The disc presents a solid cross section of their material, mostly from the last few years, but some from their stone age days as well. This is one of the most entertaining intro bands in Europe, with very fun material and excellent musicianship. If you get a chance to see them don't pass it by. If not, or even if you do, this CD is a must-have. Excellent release. *Phil*
@ www.redeyeusa.com/yeproc



Landspeedrecord - "Road to Flight" CD 19/62:34

The label that released this might be distributed by Dischord, but don't expect any of their trademark post-hardcore here. This is pretty much a mixed bag of alternative-rock-bordering-on-punk (or is it supposed to be the other way around).. There's some promising synth window dressing added in spots, but it doesn't end up being applied that effectively too often. The record picks up in spots, but ultimately doesn't stick around in the memory lobes after it's over. *David*
@ Resin, PO Box 5601, Washington D.C., 20016



Leatherface - "The Last" CD 16/55:41

The first eight tracks are a reissue of the final LP prior to their breakup in 1993, it originally came out on the small Domino label in Europe, and was always difficult to find. The last eight tracks come from Frankie Stubbs' next project, Pope. Their lone LP was released on Rugger Bugger, and this reissue is missing only one track from the original. The Leatherface songs are actually among their best ("Daylight Comes" is an absolute classic), some of the sonic roar is cut back a bit, and it allows the songwriting stand out. There was a greater use of harmonies and piano, and the songs, although toned down just a tad from earlier releases (which means they still have a louder roar than 99% of anything else out there!) are still solid melodic punk rock outings. But the final song, sounding more Louie Armstrong/Tom Waits than anything else, portends what was to come. Pope was a three piece, and although the vocals and guitars are all Frankie, and Leatherface vet Andy Creighton was on bass, the new name gave Frankie a chance to experiment a bit. The songs are a bit slower but just as powerful as anything he did (and still does!) with Leatherface, they incorporate more than the standard punk formula in the melodies but sacrifice nothing in the way of energy or lyrical power. Long lost and never released in the US, both LPs are must haves for anyone who claims to like punk, and now you can get them both here. I've been lucky and had these since their original release, but listening to them again just makes me love them more and more. Get ready to get bowled over again by one of the best ever. *Steve*

@ BYO, PO Box 67A64, Los Angeles, CA 90067



Lenola - "Treat Me To Some Life" CD 12/47:51

Lenola's airy psych-pop confounds comprehension. Sheets of ululating guitar alternate with twinkling xylophone, ether-high vocals wash over gently plucked chords. The whole effort is dreamlike and falsetto-high, owing largely to a vocalist who occupies the same end of the register staked out by Perry Farrell. The music, likewise, is gauzy. Even the full-throttle rollick of "Cast Your Lines" sounds vaguely sleepy and somnambulant. "Treat Me To Some Life" is pure woozy joy, pacing deliberate and steady. - *J. Edward*
@ File 13, P.O. Box 2302, Philadelphia, PA, 19103



Les Jaguars - "Appalaches" CD 18/58:17

This is the reformed Quebec band from the sixties, with new recordings released in 1996. Born again in the early nineties, the line up includes bassist Oliver Martin of Les Baronics. Mostly in a Euro vein, but accented with great whammy and some surf. *Phil*
@ Les Disques Francbec

Lillingtons - "The Backchannel Broadcast" CD 16/24:21

Boy, this is taking the short pop punk song one step too far; average length of the songs on this is 1:30! I've always liked the Lillingtons, but one other thing they've taken too far is the whole sci-fi theme. The songs are straight up Weasel/Queers pop punk, no more than 3 chords, short slamming bursts of energy and revved



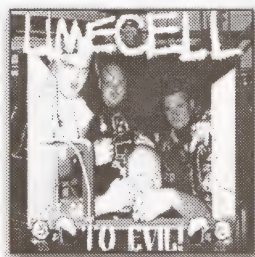
up guitars. And they do pack some humor in the lyrics, but everything sounds the same from song to song. Find their first LP, and you'll hear the difference; a little more variety between the songs; many use this same musical formula, but other songs have a more bubblegum pop feel, and the songs lyrically, although still sticking to one note, have girls as the theme. Now tell me, what the hell is wrong with that?! Would you rather hear a song about a girl, or some sci-fi/post-war apocalyptic theme? It's decent, but I'll still take their earlier work any day. *Steve*

@ Panic Button, PO Box 148010, Chicago, IL 60614

Lilliput/Kleenex - s/t 2XCD 46/137:22

Originally released in a blink-and-you'll-miss-it European pressing, this double CD collects the entire works of this seminal Swiss mainly-femme post-punk band, from their days as Kleenex (under said moniker they released some classic singles for Rough Trade) to their post-lawsuit days as Lilliput under which they released two albums. Their Kleenex-era material of course features some classic jagged post-punk tuneage (e.g. "Heidi's Head", "Ain't You"), as punk in its own way as anything that came before. The first album proved they were able to refine their approach a tad and still manage to remain edgy and compelling. On the second album they started to fall prey to "maturity", which make said album's songs less compelling if still quite listenable, never getting quite as dull as, say the Raincoats' later works. While more than a few similar attempts from this period end up sounding overly precious and/or painfully dated today (I'm sure you can provide your own examples) for the most part this material sounds as fresh and exciting as the day it first hit the streets. Definitely the reissue of the issue. *David*

@ Kill Rock Stars, PMB 418, 120 NE State Ave., Olympia, WA 98501



Limecell - "To Evil" CD 25/58:07

You get most of a live show from 11/23/99 paired with tracks from a long out-of-print demo originally issued in 1993. The live tracks are energetic enough (and the sound quality good enough) for the band's sonic assault to shine through, while the demo tracks are no less worthy. Pissed-off punk that's definitely among the top ranks of the Confederacy of Scum. *David*

@ Steel Cage, PO Box 29247, Philadelphia, PA 19125



Living End - "Roll On" CD 14/47:56

The major labels never give up looking for "the next big thing". Right now it seems to be At The Drive In, who are all over MTV and I suspect this will be another band hurtling toward oblivion. One guy who looks a little "Rotten", and a couple of mods/ska types. They are from Australia, so the accents are authentic, the songs have some decent melodic pop punk moments, and there are some rockin' Stray Cats sounds that come in part from the use of a stand up bass. The songs are a little disjointed at times from the mix of styles, but when they stick to more straight up rock stuff, like on "Pictures In the Mirror", it makes for a decent listen. Next big thing they aren't, but if they are willing to settle for something less than that, they have a shot. *Steve*

@ Reprise, no address



Llama Farmers - "El Toppo" CD 12/42:57

Melodic alternative rock with a tad of swirly/shoegazer thrown in. The best parts are when the latter has the upper hand, but for the most part this is dominated by the kind of almost-harmonious post-grunge alt-rock (the kind that gets classified as "grunge-lite") that was done to death before the millennium turned. Nothing here for fans of the genre to get excited about. *David*

@ Beggars Banquet, 580 Broadway #1004, New York, NY 10012



Lock Up Your Daughters - "Please Bear Please" CD 6/26:47

Quirky Minneapolis trio who play minimalist synth-driven nerd-lounge stuff. They show smooth moves on "Switchers" (Laurel Podulke's vocals are on) owing much to the EBTG/St. Etienne school. "Samba Triste" and "Joan of Arc" offer a slice of Yo La Tengo, Jr. in keyboard mode. And if you know how I feel about that band you know that's high praise. Too bad the name sounds like a hair-metal band. *Anthony*

@ PO Box 50267, Minneapolis, MN 55404

London Girl - "Music To Devour Boys By" CD 16/31:13

Next time I'm in Houston with my band, I'm going to force these girls to play a show with us. Cute, sometimes casio-driven pop, sometimes short punky songs, with girl vocals like Le Tigre and Bratmobile. All the songs are catchy with lyrics about candy and "dumb emo boys". Says they've played with the likes of Jimmy Eat World and Bis. Very cool DIY packaging with lots of goodies. Seek this out if you're a fan of girl bands. *Laura*

@ 1438 W. Alabama #4, Houston, TX 77006



Los Straitjackets - "Damas Y Caballeros" CD 20/65:43

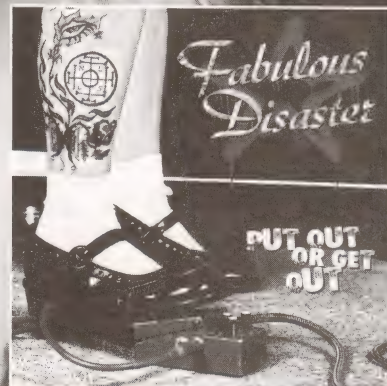
Finally, a live CD from the incredible Los Straitjackets, recorded at the legendary Foothill Club. In top form, this marvelous masked band romps in top form through their own classics and some grand covers as well. Tight, rock solid performances, excellent sound, and high energy, all through the sense of humor that permeates the masked ones' live shows. Some new tunes are introduced for the first time on disc as well. Lifer or inductee, this long overdue disc will surely make your instrumental day. A must have! *Phil*

@ www.redeyeusa.com/yeproc

PUT OUT OR GET OUT

PUNK
ROCK!

Fabulous Disaster



CD/LP OUT NOW!

PINK & BLACK RECORDS P.O. BOX 190516 SAN FRANCISCO, CA 94119

Mad Caddies

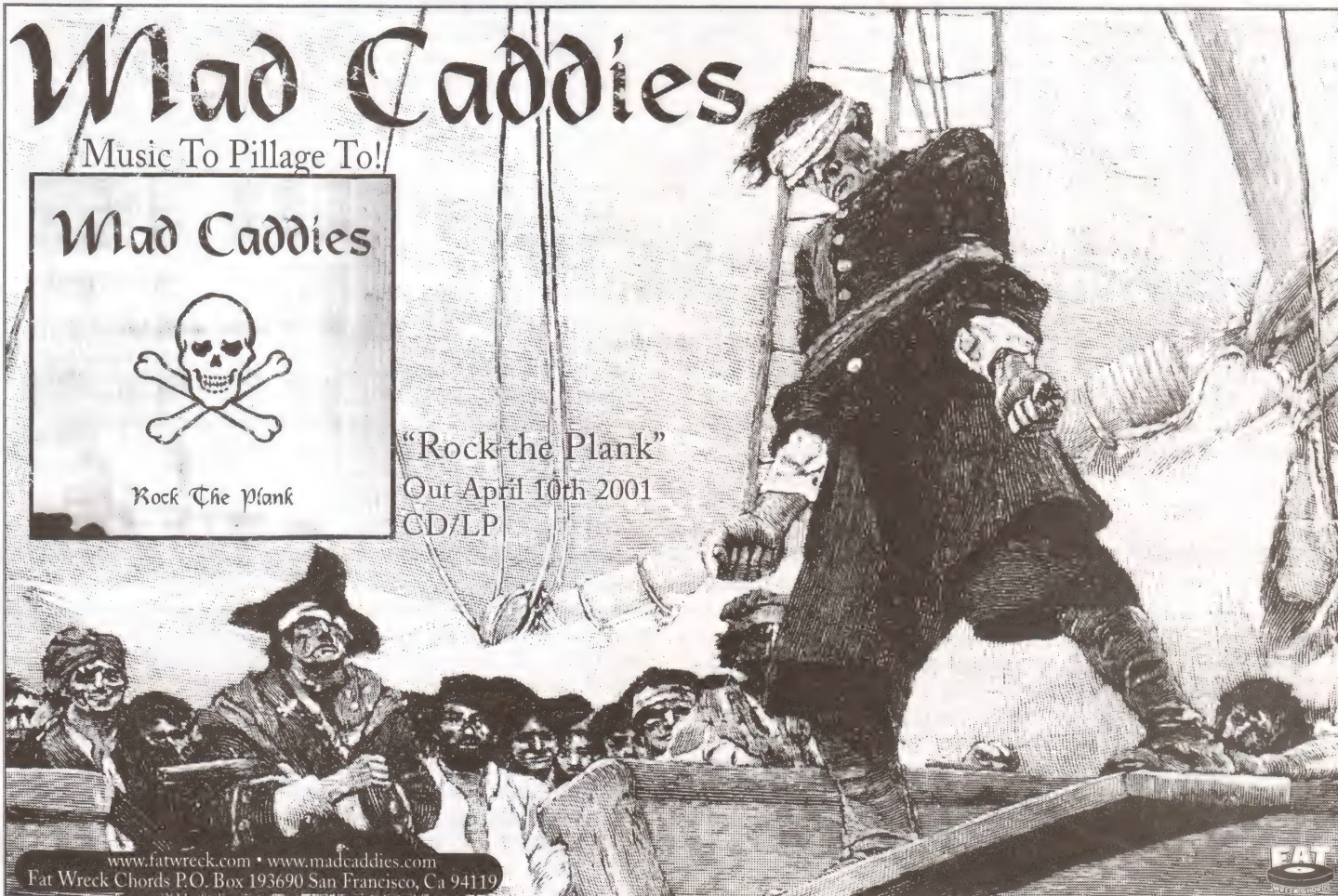
Music To Pillage To!

Mad Caddies



Rock The Plank

"Rock the Plank"
Out April 10th 2001
CD/LP



www.fatwreck.com • www.madcaddies.com
Fat Wreck Chords P.O. Box 193690 San Francisco, Ca 94119

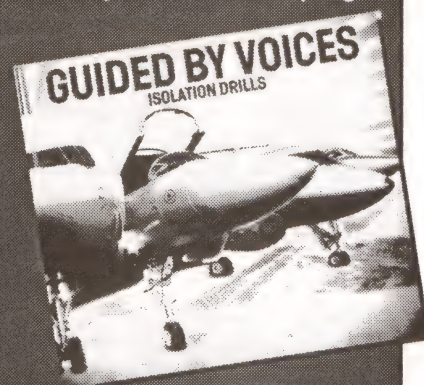


the SP Chart Page

shredding radio

SP hosts a streaming MP3 webcast for broadband connections to the internet at WWW.SHREDDINGRADIO.COM. The featured music is based on reviews in SP, with some old favorites thrown in for good measure. Check it out 24 hours a day, 7 days a week. Here is our current top 10 songs as they appeared on site April 2001 based on requests and airplay.

- 1 Guided By Voices • Glad Girls • TVT
- 2 Foxymorons • Left Sideways • AmPop
- 3 Airport Girl • The Foolishness... • Fortuna Pop
- 4 Stephen Malkmus • Church On White • Matador
- 5 Cinerama • Dance Girl Dance (acoustic) • BBC
- 6 Film School • Ume's Lament • Metoo
- 7 Benjamins • Couch • Drive Thru
- 8 Nikki Sudden • When Angels Die • Alive
- 9 Kleenex Girl Wonder • A Shame and a Reason • MOC
- 10 Incredible Moses Leroy • Fuzzy • Ultimatum



Top 10 Angel songs

- 1 Rosie & the Originals • Angel Baby
- 2 Bertha Tillman • Oh My Angel
- 3 Samhain • Arc Angel
- 4 Social Distortion • When the Angels Sing
- 5 Holsapple/Stamey • Angels
- 6 Patti Smith • Ask The Angels
- 7 Roy Orbison • Blue Angel
- 8 Percy Sledge • The Angels Listened In
- 9 Those Unknown • Angel
- 10 The Angels • My Boyfriends Back

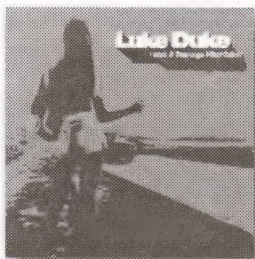
Chart provided by the AAAA (Americans for Advancement of Angel Awareness)

the Rotten Records Chart - 20 Years Ago



- 1 Cure • Primary
- 2 P.I.L. • Flowers of Romance
- 3 Romeo Void • It's a Condition
- 4 No Alternative • Make Guns Not Love
- 5 Cramps • Psychedelic Jungle
- 6 Bow Wow Wow • Work
- 7 Tuxedomoon • Desire
- 8 The Jars • Jar Wars
- 9 Heaven 17 • Fascist Groove Thang
- 10 DOA • Hardcore '81

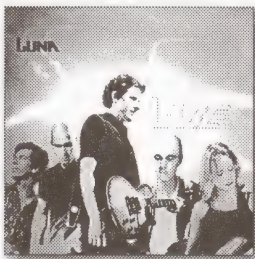
SP is reprinting the Rotten Records Chart with the kind permission of Dirksen-Miller Productions, who published the chart, starting in 1978, as part of a weekly flyer to promote their shows at San Francisco's two most popular venues of that era, Mabuhay Gardens and On Broadway.



Lovelies - "Hot One" CD 12/43:17

The band's name sounds cool, the cover looked interesting, the first song was a little catchy, but everything after that just blended together. The bio sheet that came with the CD hailed them one of Milwaukee's best, but I find them to be a little on the bland side. As a reference point, soundwise, they've shared the stage with bands like Throwing Muses, Veruca Salt, Fountains Of Wayne, Luscious Jackson, The Promise Ring, and The Verve Pipe. Overall, not too bad but I'll probably never play it again. *Kyle*

@ R-Own Records, P.O. Box 44272, Milwaukee, WI 53214



Luke Duke - "I Was a Teenage Hitchhiker" CD 9/30:17

Apparently these guys used to be a death metal band who abruptly changed their image and sound after their lead singer was arrested for killing a teenager. (Hey I'll play along) I guess the excesses of their "past life" caused them to overcompensate, since this ends up sharing the same problem of many other bands of their ilk; they're too polite, too mannered in their sound and delivery. Not enough power, and the pop isn't stellar enough to compensate. It's pleasant enough and more listenable than some of the other pretenders, but it's not something that'll be appearing on any future volumes of the Powerpearls series. *David*

@ www.lukedukerocks.com



Luna - "Live" CD 14/67:17 (or 18 song LP)

Dean Wareham is great, the closest thing we've got to the Velvet Underground. There's no problem listening to this great band recorded live, although half the music is songs which appeared on the band's 1995 album "Penthouse". Favorites like "Slash Your Tires", "California", etc. do not appear on the CD. There is a fine cover of his prior band, Galaxie 500's "4th of July", which is one of the highlights. Hey Luna, it's time for some new material. *Mel*

@ www.arenarockrecordingco.com

Mach Kung-Fu - "Teach a Chick to Dance" CD 12/26:14

They're at their best on the instrumentals (especially "Full Reverb", which doesn't break any truth-in-advertising laws) but on the whole this is a fun platter of garage'n'surf. Definitely contains its fair share of energy and, most of all fun, two ingredients that are surprisingly not always present in the garage stew. I'd say that when Summer comes around and you have the top down this would be the music to have blaring out of your speakers, but why wait that long for the pure Reverb pleasure on display here? *David*

@ Telstar, PO Box 1123, Hoboken, NJ 07030



Madcap - "Stand Your Ground" CD 12/37:39

Anthemic melodic punk that is competent enough; the songs are fast, there are plenty of chants that masquerade for a chorus that the kids can sing along to at the show, and although I think they want to fit into the streetpunk sound/scene, they have a sound more akin to the Bouncing Souls or other bands that tend to fit the harsher side of the punk pop mold. They also have plenty of older influences, like Stiff Little Fingers and other British punk of the late 70's and early 80's. It's decent stuff, a little lightweight for what I think they are trying to achieve, but what the hell, I prefer lightweight anyway. *Steve*

@ Side One Dummy, 6201 Sunset Blvd #211, Hollywood, CA 90028



Mando and the Chili Peppers - "Rock 'N Roll On The Road" CD 18/46:27

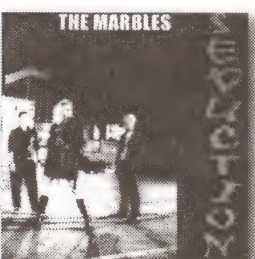
Ace has put together some fine reissues... some, hell they nearly rule the market! Anyway, this is a collection of singles and EPs from Mando and the Chili Peppers out of the Golden Crest archives. This band was an example of the fifties Mexican rock band, perhaps among the earliest of the Tex-Mex genre. Some tracks are very cool, foreshadowing the rise of brilliant bands like Jim Doval and the Gauchos. Lots of fun here. *Phil*

@ www.acerecords.co.uk/

Manges/McRackins - split 19 song CD

These two pop-punk bands have been around a long time, and yes they're still active. McRackins are from Vancouver, Manges from Sarzana, Italy. Manges dress in horizontally striped shirts, while McRackins perform in costumes too silly to even describe. McRackins have a sound somewhere 'tween Cheap Trick and the Queens. They throw in covers of Ramones' "I Want You Around", Beach Boys' "Surfin USA" and their own previously recorded classic "Crank It Up". Manges play Ramones inspired bubblegum punk heavy on guitars and melody. It's all tight and slick, but not too slick, another excellent release from two prolific bands. *Mel*

@ www.cgocable.net/~amprec/



Marbles - "Seduction" CD 10/31:24

More great powerpop from the Break-Up! label, this band relies on Manda Marble's smooth vocals, with some obvious multi-tracking to get the backing vocals done, since she does them as well. The sound takes me back to the 80's, although even sans keyboards the new wave melodies jam you from all sides, and the guitars that take the place lots of the keys 80's bands used are strong and pack a punch an organ just never could. Think Holly and the Italians (they cover "Wanna Go Home") vocally, the Go Go's musically. I like a little more "oomph" to my powerpop generally, but I think it's really just the smoothness of the vocals, they're a little down in the mix, which is a shame with someone that can sing this well. But I'm quibbling, this is probably going to be one of the five best CDs I'll review for this issue. *Steve*

@ Break-Up!, PO Box 15372, Columbus, OH 43215



Mariners - "Wrong Planet" CD 14/34:16

Atlanta, Georgia is home to the Mariners. This is their first release. Some really nice tracks, some infectious stuff, a few brilliant moments, and all very precise and clean. Mostly covers, some are less traveled than others, and in most cases, while the arrangements are pretty straight forward, the precision of the playing and the cross between surf and the Ventures places the CD in good position for enjoyment. It's particularly nice to see John D. Loudermilk, Danny Amis and the Penetrators covered. There's no new ground broken, but this is significantly more listenable than most cover discs. The originals are well written and executed as well. *Phil*
@ Tone Buoy Records



Mekons - "New York" CD 29/68:24

An audio scrapbook of the Mekons' '86-87 tour through the states, complete with "spoken-word" (heh heh) snippets taken from tour buses, radio stations, etc. The Mekons were practicing honky-tonkin' rollicking rockncountryroll (mind you this was years before anyone coined the term "Americana") Pretty motley sound quality at times but that just fits in with the all-around motley-and-proud-of-it-ness of said tour. Fun stuff that's coming absolutely nowhere near your local "New Country" station. (bonus tracks include live takes of their very early "punk"-era tunes "Where Were You?" and "Never Been in a Riot", the icing on the cake as it were) Provides further proof that, in their own way, the Mekons are more punk than a weekend showcase's worth of Confederacy of Scum bands. *David*

@ ROIR, 611 Broadway #411, NYC, NY 10012



Mighty Gordinis - "Kiss My Wheels" 12 inch 16/32:46

The Mighty Gordinis play aggressive and trashy frat based noisy garage rock with surf based instros. They are neither creative or remarkable. The commonness of the sound and performances leaves no lasting impression, nut some of the half-dozen instros are fun enough. *Phil*

@ www.ping.be/demderby/

Mighty Mighty - "The Girlie Years" CD 18/55:02

A collection of Mighty Mighty's early singles and unreleased b-sides, "The Girlie Years" covers nearly six years of this unheralded Birmingham UK group. Emerging around the same time as The Smiths, Mighty Mighty penned some ridiculously catchy pop songs that would have likely served as inspiration for many indie-pop bands today had anybody heard them. Indeed, their closest kin is Morrissey and Johnny Marr, without the moping or the ridiculous song titles. Think of Marr's guitar style combined with sunny Cali-pop. Guitars that jangle, keyboards that chirp, and songs about girls. What else do you need? *Scott*

@ Vinyl Japan, 98 Camden Rd., London NW1 9EA



Minders - "Golden Street" CD 13/43:08

Give The Minders credit for at least attempting to break free of the Elephant 6 constraints. Nowhere on "Golden Street" do they sound as if they are aping The Beach Boys or The Beatles, never does it sound glazed with pot smoke or slathered in psychedelics. Instead, The Minders set their sights on Love and Big Star territory, relying more heavily on guitars than flutes and organs. It would be easier to applaud the shift if the songs arrived fully formed. But The Minders still sound amateurish. "Give Me Strength" is aching to explode, "Sleeping Through Everything" wants to be a woozy soul number. The group, despite their appropriation of the niche genre of psych-folk, is still unable to make themselves distinct. - *J. Edward*

@ SpinArt, PO Box 1798, NYC, NY 10156



Minus 5/Young Fresh Fellows - "Let the War Against Music Begin"/"Because We Hate You" 2 CDs 12/46:34 14/40:56

A two CD set, in case you couldn't figure it out from the fucked up title. Both bands have Scott McGaughey in them, which is about their only common denominator; the Minus 5 have a lush pop sound and utilize the talents of people like Peter Buck of REM, Ken Stringfellow and Jon Auer of the Posies, Robyn Hitchcock, and others. The songs feature fantastic pop melodies, which have more than a little in common with REM from time to time (thanks in part to Scott's work with them) and lyrics that range from confusing to heartfelt. The theme of their CD seems to be loss and loneliness, but as *Scott* puts it in the press material "to have sleigh bells on every song". Sunny bright melodies totally give you a different impression than the lyrics, and the cheeriness gives way to more than its share of angst if you listen to the lyrics. The YFF disc sticks to more simple instrumentation and more classic pop melodies and guitar riffs (Would you expect anything else from a band featuring Kurt Bloch!), and comes complete with plenty of la la la oh la la backing vocals. Great powerpop, with a fantastic cover of the Boyce and Hart hit "I Wonder What She's Doing Tonight", and lots of other perky material. Kurt's guitar work is solid, as always, even if it is a bit more tame than when he's doing the axe work for the Fastbacks. A good double CD release, it's always fun to hear new material from both of these venerable outfits. *Steve*

@ Mammoth, 99 Hudson St, NYC, NY 10013

Miss Fortune - s/t CD 10/39:18

MTV-ready Boston power pop outfit with their debut full-length. Singer Ryan Link has a pleasant, but non descript, voice that delivers the songs with lots of feeling. "Disappear" is a strong first track, with a tight melody, but things settle into predictability soon after. *Anthony*

@ What Kinda, P.O. Box 230263, Boston, MA 02123



Momus - "Folktronic" CD 20/67:21

Nick Currie has been writing warped, wacky and witty songs for at least 15 years now. This latest album consists of somewhat medieval "folk" songs combined with his cheap electronic vaudeville music styling. Momus is for those who think that Stephen Merritt is relatively tame. Both of these guys are simply just too smart for me. I prefer Nick's pre-eyepatch songs, which seemed to typically have a more refined music production. *Mike*

@ Le Grand Magistry, LLC, PO Box 611, Bloomfield Hills, MI 48303



Monc - "Guilty" CD 5/28:24

Very pretty, not very surprising. This is fairly standard indie pop, with a some nice singing and good arrangements. Horns are used well. There's a little reggae groove on "Oh", some cool soul influences on "Rhetoric". The percussion is overall very professional and catchy. Not an amazing release, but a good one. *Mark*

@ Conglomerated Industries

Monks - "Let's Start A Beat" CD 16/57:03

The Monks were pretty edgy for a US band of servicemen stationed in Germany. They were minor legends in '66. They played for the first time in 30 years at Cave Stomp 1999, and were just as raw and primal as ever. This disc was cut live there, with all the honesty and immediacy that live recordings can bring. Rock solid hard driving garage punk from another era as fresh as if it was just invented. Primal and essential listening. *Phil*

@ www.varesesarabande.com



Montgomery Cliffs - s/t CD 12/36:36

Wow. This CD is kind of cool. The best description of the sound is something lying in between alternative pop and power-pop. What I like most about The Montgomery Cliffs is that they do a great job at creating an atmosphere. You know that scene in movies where the main character is driving across the highways of America leaving some burden behind in small town New York for the great shit holes of California? Any of these tracks would make the perfect sound track. *Kyle*

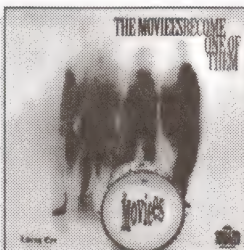
@ RPM USA, P.O. Box 10216, Baltimore, MD 21234



Moth - s/t CD 3/17:00

It sounds like someone spent a lot of time recording this. Everything is just so right, mixed perfectly, each sound placed in the ideal spot. Unfortunately, this also means the music comes across as fairly flat—just standard, moody indie pop. There is no dynamic, nothing bursting out of the mix to grab attention. Accomplished stuff, but not terribly exciting. *Mark*

@ Cydonia, 3940 Glen Feliz Blvd, Los Angeles, CA 90039



Mother Hips - "Green Hills Of Earth" CD 14/50:04

Silly 60s style name with a 70s pop eclecticism, this ride starts off with jangly guitars and smooth vocal harmonies, but it takes a few songs before they're working on all levels. "Take Us Out" has a half-assed Elephant 6 slant, and "Singing Seems To Ease Me" turns out to be cheesy. But by the time they hit the acoustic guitar and piano of "Protein Sky" they got it goin' on. And when they really loosen up as on "Sarah Bellum" and "Emotional Gold" it truly delivers as good pop music should. This is a band VH1 could slip into rotation without missing a beat, and funny as it sounds, I don't mean that as an insult. But those morons are just as clueless as their MTV brethren. This is what the masses should be devouring, instead of the regurgitation that passes for popular music today. Who's in charge here? What's going on? Eminem, Kid Rock, aarrggghhhhh!!!!!! Give me Hootie, please. Hey, get your hands off me.....stop, FASCISTS!!!!!!!!!! *Anthony*

@ Future Farmer, Box 225128, San Francisco, CA 94122



Motion City Soundtrack - "Back to the Beat" CD 5/11:57

Guitar driven melodic pop, the vocals are a little screamy at times, but generally they work with the type of material we are talking about here. The songs are fairly decent energetic pure pop numbers with a dose of new wave, I hear a bit of Discount in the songwriting, plus they use a moog effectively, it's in small doses and adds some depth to their sound. Hey, and nothing like a song that says "I wanna break dance with you"! It's nothing earth shattering by any means, but it's decent pop stuff that'll get your toes tapping. *Steve*

@ Modern Radio, PO Box 8886, Minneapolis, MN 55488

Moviees - "Become One of Them" CD 14/39:00

Debut full-lengther from this Rochester unit. Most of their influences seems to be taken straight from the 60s (brit-mod, garage rock), though it still takes an occasional step (if not a sprint) into the heavier rock that started to pop up in the late 60s/early 70s. They're still a garage band at heart though, with most of this sounding like an update of the songs that grace your better Pebbles/Nuggets compilations. Not quite essential to your well-being, but it makes for a fun listen nevertheless. *David*

@ Sundazed, PO Box 85, Coxsackie, NY 12051

Neighborly - "Grass is Greener" CD 10/39:10

Indie rock that has what seems to be the requisite emo tinge to the vocals, well, maybe it's more of a Superchunk feel than anything else. Guitar driven all the way, with some piano work on one of the songs,

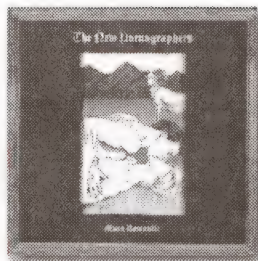
most are relatively mid tempo tunes, with melody, but nothing in the way of catchy hooks to keep your interest for a long time. Maybe it's the pacing of the material, maybe it's the lack of vocal range, or the lack of some solid leads to catch the ear. I think there is some decent stuff going on here, but they need to hone in on something to hook me a bit more. *Steve*

@ Sunseasky, 307 W. Lake Dr, Random Lake, WI 53075

New Pornographers - "Mass Romantic" CD 12/40:56

Buncha folks in places high and low have been raving about this particular release, featuring refugees from Zumpano, Superconductor, and Evaporators, among others (though don't think that bit of info tells you anything about this group's sound). While I'm not quite sure it's a five-star record, they definitely seemed to have spent their formative years absorbing the better qualities of the pop tones from the 60s, 70s, & even (especially) the 80s. The only disappointment is that Neko Case doesn't take lead vocals on more tracks, but you can't have everything in this life I guess. Not as life-changing as the accolades would have you believe, but still well worth checking out. *David*

@ Mint, PO Box 3613, Main P.O., Vancouver, BC Canada V6B 3Y6



New World Relampagos - s/t CD 17/43:57

In the New World and the Orient, the Ventures reigned over the intro world. In England and much of Europe, it was the Shadows. In Spain, only one band ruled the sixties intro scene... Los Relampagos (the Lightnings). After decades of obscurity, a new appreciation has risen among the surf community. Sirena Music and some of today's most widely respected instrumentalists have conspired to rerecord a slab of Los Relampagos faves. They were very fortunate to also have in their midst original keyboardist Pablo Herrero and guitarist Jose Luis Armenteros. This work is truly a labor of love, recorded in crystalline sound by outstanding musicians. Often soft and stunningly beautiful, this CD ranks as one of the most listenable in recent memory. New World Relampagos are Ivan Pongracic (Space Cossacks) - lead guitar, Mark Huber (Sirena Music) - rhythm guitar, Pablo Herrero (Los Relampagos) - keyboards, Sam Bolle (Agent Orange) - bass, Dusty Watson (Slacktone, Dick Dale) - drums, and Luther Gray - percussion, except where noted. *Phil*

@ Sirena Music



New Year - "Newness Ends" CD 10/32:41

When the critically acclaimed indie shoegazers Bedhead split in 1998, brothers Matt and Bubba Kadane came together with members of Come and Saturnine to form The New Year. Not exactly a giant leap away from the old material, "Newness Ends" sees the Kadane brothers take their mellow indie-rock feel and speed things up a little. The album's strength lies in its guitar work, bringing to mind later Bedhead, as well as Built to Spill and Death Cab For Cutie. The vocals, essentially unchanged from Bedhead, remain somewhat flat and sometimes distract from some the excellent guitar crescendos that overtake most of the songs as they pass the three-minute mark. You get the sense that both lyrically and musically, this is an album of transition, as the Kadanases sing mostly of things ending or about to end. Indie-rock fans will find something of value in this record, even if it doesn't break a lot of new ground. *Scott*

@ Touch and Go, PO Box 25520, Chicago, IL 60625



Nikki Sudden - "The Last Bandit" 2XCD 26/105:03

The first CD is a retrospective of the works of Nikki Sudden. For his "solo" releases, Sudden eschewed (for the most part) the art-punk of his former band Swell Maps for an elegantly wasted sound influenced by the Stones, some Neil Young, and Bob Dylan (the latter especially on his vocals). This is pretty much a mixed bag; there are times when his singing (an acquired taste to be sure) gets to be too grating or his material too average (mostly on the first and last parts of the CD), but there are also other songs where everything seems to come together, resulting in some fine music. The most annoying aspect of this retrospective is the complete lack of annotation as to which tracks were originally on which album, if any of these are unreleased or only available on singles etc.; they show the album covers in the booklet but don't bother to tell you which of said albums any of the songs were originally on. Still, considering that most of his stuff is currently out of print and/or hard to find, this is the best place to go for an overview of Nikki's post-Maps "career". Note: the second CD features seven (newly-recorded?) acoustic songs, where the Dylanness of his vocals become even more obvious and grating. The songs themselves aren't anything too special, resulting in a disc that'll gather far more dust than its companion. *David*

@ Alive, PO Box 7112, Burbank, CA 91510



Nina Nastasia - "Dogs" CD

With exquisite packaging that would make Paul Lukas drool, this disc's liner notes include the years and makes of all the instruments played on the album. Dogs was recorded by Steve Albini at his Electrical Audio studio. Not exactly the sort of artist one naturally thinks would seek out Mr. Albini's services (but then again neither were Robert Plant and Jimmy Page), Nina plays a lilting mix of homespun folk. It's the kind you expect to come whispering across the prairie, especially "A Love Song," which puts a haunting theremin to good use. Nastasia has a tendency to be too ethereal, and large stretches of the album drift without leaving any resonance. A few songs manage to billow around in your head after they've ended, though, hinting at a potential for better things. *Slaybaugh*

@ Socialist Records





Nocturnes - "Back To The Beach" CD 14/44:06

The Nocturnes were a first wave surf band operating in the South Bay region of Southern California. Their vintage music was captured at Paul Johnson's garage studio in Redondo Beach back then, and has been issued on volume two of the Rare Surf series, reissued as American Surf Treasures. They were experimenting with space and tribal reverb, mixing in mariachi horns and Spanish themes. Today, with three original members, the band plays events with much the same sound as they had back in '63, but with a little less abandon and more precision. This CD sports seven fine surf intros and seven beach/surf vocals. *Phil*
@ Surf Duck Records



Novasonic Down Hyperspace - "Mathing Moonlight" CD 14/66:39

Electronic folk music anyone? The singer here sounds very much like Paul Simon on his early solo material. The arrangements are a bit psychedelic, a bit down home, and very soothing. The cover art shows the idyllic scene of an isolated cabin in the woods, covered in sparkling snow. This record sounds like the cover. *Mark*
@ Spectra Mobile, 17663 Torrence Ave, Lansing, IL 60438



Novillero - "The Brindleford Follies" CD 12/42:12

This Canadian sextet is a supergroup of sorts, with members of Duotang, Transonic and Bullet Proof Nothing involved. They aren't straight ska or pure pop, and it's obvious they don't mind being associated with art lounge-white soul-Britpop types. The arrangements are smart and kinda sexy at times, making good use of the trumpet. They sound like Prefab Sprout one moment and the Style Council the next. Nice work, if you can get it. The best parts are the instrumental workout entitled, "Ambrose, We Need Advice" and the female vox on "The Best You Ever Saw", a yearning ballad. Good job all around. *Anthony*
@ Endearing, Box 69009, Winnipeg, Manitoba, Canada R3P2G9

Now Time Delegation - "Watch For Today" CD 12/37:27

Tim Kerr (Big Boys, Poison 13, Jack O' Fire, The Lord High Fixers) gathers a buncha folks (or did they find him?) from Blacktop, Gospel Swingers, and Bellrays to give up some of that ol' Soul & R&B. Some songs admittedly end up gelling more than others, but overall this band ends up being a more promising proposition than certain of the parent bands (let's just say that if vocalist Lisa Kekaula decided to leave her day job in the Bellrays to concentrate on this project I would give her my unqualified support) *David*
@ In the Red, 2627 E. Strong Pl., Anaheim, CA 92806

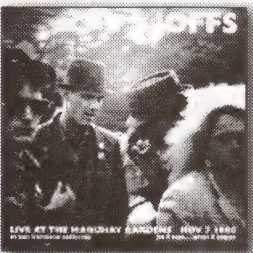


NRA - "New Recovery" CD 16/27:36

After a three-year hiatus the lads from Amsterdam are back. Have to admit I never rated these guys too highly before (and I missed their 1997 release on Virgin, along with everyone else it seems) but this is actually quite listenable. Punk with a full and moody sound, enough to warrant the Naked Raygun comparison in the bio sheet. Pretty impressive. *David*
@ Gearhead, PO Box 421219, San Francisco, CA 94142

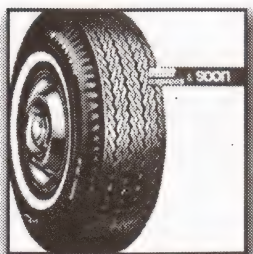
NYMB - "The Breathing Out Vapors Single" CD 5/21:15

The limitless charms of math rock: the ambling melodies, the jangling guitar lines, the relentless linear construction. NYMB have all of these, capped with a female vocalist who would sound more at home in a coffee shop singer-songwriter setting than wedged within NYMB's directionless noodling. The songs go roughly nowhere, spinning the wheels of 'feeling' without ever arriving at a bona fide song. "12" is all emo slow/fast thrash, redundant and predictable. Likewise "Inhaling Fumes", a merciless, lugubrious piece with little sense of purpose or direction. NYMB is predictable and typical, not so much songs as sketches, not so much sketches as notions - none of which are interesting. - *J. Edward*
@ ForeAgain, 2109 N. Kenmore #1F, Chicago, IL 60614



Offs - "Live at the Mabuhay Gardens" CD 18/67:04 ★

There's no point in arguing over who originated Ska-punk, since the first Specials single, and the first Offs single came out the same week. There's no point in arguing though because the Clash was the first punk band to fuse Jamaican music into the punk scene. That said, The Offs were a much greater band than The Specials by far. Specials did the Ska thing and then, like their label mates faded as their bag of tricks proved empty and their ambition proved mainstream. The Offs kept innovating, and produced some of the most original hybrids to come out of the American punk scene of the late '70s. This raw live recording made in 1980 shows how this unique band were able to punkify funk, soul, R & B, ska, and reggae, and make it all their own. The Velvet Underground cover (Sweet Jane/Heroin medley) is interesting to say the least. Talk about having a load of influences. *Mel*
@ www.angelfire.com/oh/liveperformances/livetapes.html



Ohno Express/Soon - split CD 8/24:03

Four songs each by these two great pop punk bands. Ohno Express imploded soon after this stuff was recorded, but this is a lasting tribute to a solid Crackle band, complete with buzzsaw guitars and energetic vocals, much in the same Husker Du mold as Skimmer and others on the label. Soon is from Japan, and fit right in with the other bands that are on Crackle. Guitars take the lead, the lyrics are in English, and although the overall sound is a bit more raw with a heavier bass line, the feel is the same-good chunky pop punk. This label keeps putting out great releases. *Steve*
@ Crackle!, PO Box 7, Otley LS21 1YB, England

PAGANS PAGANS!



PAGANS "Shit Street" LP/CD (Crypt-090)

- 20-cut "SHIT STREET" vinyl LP
- 65-minute 29-cut "SHIT STREET" CD
- Extensive liner notes checktulla 'tude & info by lead howler MIKE HUDSON!
- LP BONUS CUT: "Jaguar Ride"!!
- 3 UNISSUED 1979 STUDIO RECORDINGS: "Fortune Teller", "She's A Cadaver", & the LP-only cover of the Electric Eels "Jaguar Ride"
- 1979 STUDIO CUTS LONG UNAVAILABLE: "I Don't Understand", "Don't Leave Me Alone"
- 15 cuts from the 1978-79 studio recordings: "What's This Shit Called Love", "Dead End America", "Eyes Of Satan", "Street Where Nobody Lives", "Boy Can I Dance Good", "Real World", "Can't Explain", "Haven't Got The Time", "Give Up", "Little Black Egg", "Yeah Yeah", "Heart Of Stone", "Not Now No Way", "I Juvenile" - PLUS the rare-ass scorchin' 1977 DEBUT 7" "Six & Change".
- CD BONUS CUTS: -RAW-ASSED 1979 LIVE CUTS: The never-recorded original "Say No PLUS "I Don't Understand", "Yeah Yeah", "Eyes Of Satan", "Real World", "I Juvenile", "She's A Cadaver", "Not Now No Way", plus Dead Boys Cheatah & Jimmy Zero guesting on "It's All Over Now" & "Search & Destroy".

PAGANS "Summer 1978 - LIVE!" 4-cut 7" ep (Crypt-092)

UNISSUED 1978 LIVE BLASTERS FROM SUMMER 1978: "What's This Shit Called Love", "Dead End America", "Six & Change", "I Don't Understand"

PAGANS!

The godlike 1977-1982 punkrock pummel o' the PAGANS in ENTIRETY, with rip-ass SOUND, crammed with unissued STUDIO & DEMO & LIVE raunch supreme, full photo action, detailed liners, **ULTRA-SWEET** full-color packaging!

"In other words: NOT LIKE those crap-assed BOOTLEGS on OR & Sonic Swirl!!

both Pagans
recs out on MAY
7, 2001!!

PAGANS
"Pink Album
PLUS" LP/CD
(Crypt-091)



• 18-cut "PINK ALBUM PLUS" vinyl LP
• 66-minute 26-cut "PINK ALBUM PLUS" CD

• Extensive liner notes checktulla 'tude & info by lead howler MIKE HUDSON!

• UNISSUED 1978-79 STUDIO RECORDINGS: covers of ALICE COOPER's "Elegance" & PENE UBU's "Final Solution", the long-lost Feb 28 1978 studio cuts of "Street Where Nobody Lives" & "What's This Shit Called Love"!!

• UNISSUED 1982 RADIO BROADCAST RIPPERS: the Velvet's "There She Goes Again", "Mixed Emotions", "Not Now No Way", the Hank Snow/Stones "I'm Movin' On", "Pink Album" cuts: "Nowhere To Run", "Give It Up For Me", "Slow Street", "Dead End America", "Cry 815", "Angela", "When I Die", "Multiple Personalities", "Cleveland Confidential (Real World)", "Wall Of Shame"

• CD BONUS CUTS: • "Seventh Son Wiped Out", "Six & Change", a cover of Little Willie John's "Fever" from the 1982 radio broadcast. PLUS UNISSUED LIVE BLASTERS FROM SUMMER 1978: "What's This Shit Called Love", "Dead End America", "Little Black Egg", "Six & Change", "I Don't Understand"

maxell.

maxell. *Proton 8-9-77 15-25*

NAME	ADDRESS	CITY	STATE	ZIP
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210

DROME RECORDS
THE PAGANS
(2-28-78)

NECK
RECKORDS

SIX AND CHANGE
(THE PAGANS)
THE PAGANS

maxell.

maxell. *Proton 8-9-77 15-25*

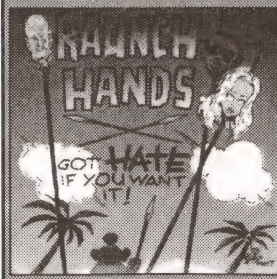
NAME	ADDRESS	CITY	STATE	ZIP
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210
John Doe	123 Main St	Anytown	CA	90210

PAGANS!

And some MORE fine shit coming in September 2001:

And... (finally!) The REVELATORS 2nd lp/cd "Let A Poor Boy Ride...": Their rip-roaring roots-drenched posthumous 2nd a/b!

And... The RAUNCH HANDS "Got Hate If You Want It" CD-only: 50-minutes of prime Raunch Hand stomp recorded live at Cavestomp 1998!



CRYPT
RECORDS

CRYPT RECORDS

3 READING AVE, FRENCHTOWN, N.J. 08825
Tel: (908) 996-5061 www.cryptrecords.com
Cryptrec@concentric.net

Lookon: Yer life is UTTERLY LACKING if ye have not perused wit' yo' peepers our extra-sweet MAILORDER CATALOG, baby! Just SEND us the measly \$1.00 and we'll send you this sweet muthal Our catalog is CRAMMED wit' the absolute FINEST in raw 50s RaB and Blues & Rockabilly, wild-assed 50s/60s r&B & surf instrumentals, BOLD mid-80s soul & funk, 60s garage punk galore, a cool 800X section, a VERY select slew of 70s punk boldness PLUS all de Crypt "groupes moderne" and other hot bands! GREAT order fills. Most orders ship within 2 days, Visa & Mastercard now accepted.

THE REVELATORS



All Crypt finery is DISTRIBUTED by MORDAM • Tel (916) 641-8900 • Fax (916) 641-8989



Old 97's - "Satellite Rides" CD 13/44:26

At least one person I know who was a fan of this band lamented what he saw as a lapse on their part into "pop" mediocrity. Can't say I'm as familiar with their past works as he, but for a band that I've seen lauded as being one of the better alt-country bands around, there's little left to connect this band to the No Depression days of yore. For the most part this is faceless post-alternative rock, tailor-made for radio and video channels. That's not to say that the ol' alt-country sound doesn't pop up here and there, but it seems out of place among the ready-for-radio tunes (maybe it's a way to reassure old fans, or maybe even they don't like what they're playing but have to do so due to commercial concerns and will continue to be their "true selves" on stage). Expect to either see this on the playlist for your local "adult alternative" station or clogging the cutout bins a year from now. *David*

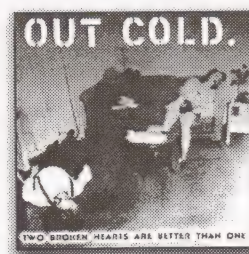
@ Elektra, 75 Rockefeller Plaza, NYC, NY 10019



Oppressed Logic - "It's Harassment" CD 19/36:43

When the between-song samples end up being better than the songs themselves you know there's a problem. Cartoonish "anti-pc-don't-give-a-shit" punk. For a band that seems to want to offend in as many ways possible, they're sadly predictable in the ways they try to push the envelope, coming off in both music and lyrics as cliched as the most hidebound Crass clone. It's okay in small doses, but their limitations become pretty obvious over the length of a CD. Someone should give these folks some Feederz tapes to show them how to REALLY Fuck Shit Up. *David*

@ Industrial Strength, 2824 Regatta Blvd., Richmond, CA 94804



Orange Peels - "So Far" CD 11/35:57

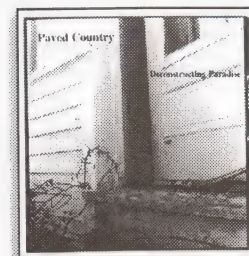
Another record which suffers from nice but unremarkable production. All the mixes are pitched to a center point, with very few dramatic highs or lows. Sweet material, but nothing cries out to be heard. A more natural, warm, live sound might have made these pretty pop tunes more interesting. *Mark*

@ Spinart, PO Box 1798, NYC, NY 10156

Oranges Band - "Nine Hundred Miles of Fucking Hell" CD 5/12:44

Previously (still?) known as the Oranges, featuring the bassist/singer from Roads to Space Travel. You can tell these folks listened to their share of post-post-punk rekkids back in the 80s (Wire, Mission of Burma, etc.). This sounds like an update of all those U.S. underground bands that used to grace the seven inches that came free with such sadly-forgotten zines as "Away From the Pulsebeat". More than enough worthwhile tuneage here to satisfy. *David*

@ Morpius, PO Box 13474, Baltimore, MD 21203



Out Cold - "Two Broken Hearts Are Better Than One" CD 14/19:06

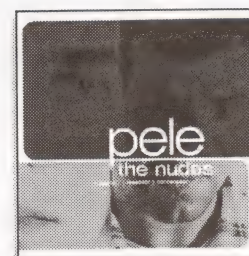
Fourteen more bursts of that powerful old-school hardcore sound, free of the "tough-guy" attitudes and mosh parts that diluted this genre in some quarters. Pretty good stuff worth checking out. *David*

@ Acme, PO Box 441, Dracut, MA 01826

Panda Gang - "These Arms" CD 5/18:43

An ambitious threesome from Southport who call themselves a mix of 70s Bubblegum pop, Indie, and Motown-era Soul. Well, that's some mix! I think it ends up sounding mostly like Bubblegum crud, but with soulful jam-sessions in-between and a white guy struggling to sing soulfully. It's got a little too much of the "so happy it's almost frightening" quality of Bubblegum music. But, hey, I've certainly heard worse things. If you're very, very upbeat and love extremely poppy stuff, this could be right up your alley. *Alise*

@ BDI, 18 Durham Rd., Manor Park, London, E 12 5 AX



Paved Country - "Deconstructing Paradise" CD 12/50:07

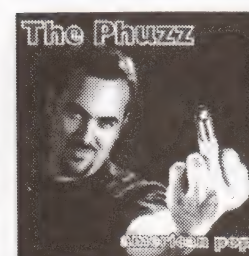
I guess what they meant by their name is that they are "a lil' bit country, a lil' bit rock-n-roll." I tell you, I really am not a fan of new country. Here's what I can say nice about it. Recorded well, professional looking, nice vocals, and uh...that's it. Sorry folks. But if you like Bonnie Raitt, Emmylou Harris, or recent Dolly Parton, you might be into this. *Laura*

@ pavedcountry@aol.com

Pele - "The Nudes" CD 8/36:20

Ok, wow. This is excellent emo math-rock, like a mixture of Tortoise's jazzy improv, and the heart of Wheat. Every song is beautiful and laid bare so expressively (hence the title), you won't even notice the lack of lyrics. Recorded in their basement, and fine-tuned while touring with bands like the Promise Ring, Pele is a band to watch. Til then, go and pick this up. Even if you're not normally a fan of the genre, I'm sure you won't be disappointed. *Laura*

@ Polyvinyl, PO Box 1885, Danville, IL 61834



Phuzz - "American Pop" CD 10/27:38

Matt Leonard formed the Phuzz in Southern California back in the early 90's and after a couple of good singles headed to the Midwest to join up with Squirtgun and do some booking for bands. Well, it's a new millennium, and Matt has returned to California, and the Phuzz is back with one of the better powerpop discs (their first full length!) I've heard in awhile. Although I can't say I'm always thrilled with Matt's singing talents,

the songs are all top notch, handclaps and great harmonies add to the crunchy melodic guitars, it's like biting into a hard candy, sure it's sweet and tasty, but when you bite in and find the creamy filling, you get a second taste treat that makes your mouth water even more. Solid production from Jeanette of the Chubbies fills out the shiny happy sound, and makes for a lot of fun, as long as you don't mind good dumb pop songs that sound like the Romantics and Material Issue. Excellent! *Steve*
 @ Beach, 1230 Market St., PMB 135, San Francisco, CA 94102

Plexorjet - "City under Siege" CD 10/32:17

Slow to medium tempo experimental music, ranging from '80s keyboard sounds to buzzing guitars. There seems to be a new school hardcore influence in here, tempered by some more artsy flourishes. This is not the sort of band for someone who enjoys music with their gut, but rather more tailored to the intellectual listener. *Mark*

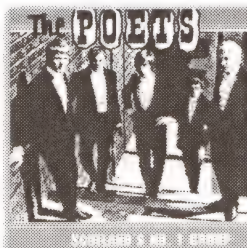
@ Moodswing, 3833 Roswell Rd #104, Atlanta, GA 30342



Poets - "Scotland's No. 1 Group" CD 24/57:36

This is probably what you'd call an "Extralegal" (i.e. bootleg) release, with all the good (access to tracks you know you'll never find anywhere else) and bad (dodgy sound quality at times, lesser material mixed in with the good) that label entails. The Poets were a 60s Scottish band trading in garage, folk, and various combinations of the two. There are admittedly some songs where the SQ reaches the "Unlistenable" stage (It doesn't help that the very first two tracks sound like they were recorded while the pitch control mechanism was fucked up). However if you can make your way past the murk, you'll find some gems here. While this may not provide the best evidence that these guys were as Godhead as some scribes make them out to be (more due to sound rather than song quality), this is still well worth checking out. *David*

@ DynoVox, no address



Poor Rich Ones - "Happy Happy Happy" CD 11/51:45

This is fairly standard indie pop, with a little guitar buzz and a lot of keyboard. Nothing really stands out, but the players are professional. The music is well crafted, sometimes moody and weird. Vocals recall a more muted Live or Cranberries. *Mark*

@ Five One, 1404 3rd St. Promenade #202, Santa Monica, CA 90401



Postal Blue - s/t CD 4/18:24

Very accurate name for this band, who originate in Brazil. With a light, ethereal sound with a smooth, Latin-influenced rhythm and silk-smooth vocals, this EP is both lulling and interesting, drawing the listener in with an almost hypnotic pulse. I couldn't begin to tell you what these songs were about (yes, they're in English), because I was just so relaxed and groovin'. *RBF*

@ Drive-in, PO Box 888211, Grand Rapids, MI 49588

Prizefighter - "The Demo" CD 3/10:09

Three overwrought yet rockin' emo tunes from Massachusetts. Too bad I'm not engaged by Prizefighter's by-the-numbers approach to Dischord-style punk, I'll take Bluetip instead. Honestly, these three songs seem useful only as an aural calling card for Dischord (if they're in a generic mood). I think these guys don't use enough spray-paint stencils to be eligible for Ebullition, although they have the design chops for Jade Tree. Look for a 5-page interview with these guys in a future Punk Planet, you can bet on it! *Jesse*

@ 8 Montfern Avenue, Brighton, MA 02135



Propagandhi - "Today's Empire's, Tomorrow's Ashes" CD 14/33:28

After a long hiatus, these melodic political musicians are back with a vengeance. They do have a new member, as John K. Samson is busy with the Weakerthans, and some of the melody that he brought to the group is MIA on this, but maybe that's a good thing. The songs are faster and harsher than their last couple of releases 4 years ago, but we are on the cusp of harsher times, too. Left leaning lyrically, this covers subjects like immigration, globalization, economic sanctions in Iraq that are killing children left and right, and as they say in the great liner notes, all the people who are living in the margins. The playing is great, the songs go back more to their hardcore origins, but have enough melody to keep you hooked in to listen to their message. This is a great comeback, akin to the return of Leatherface a couple of years ago. Welcome back! *Steve*

@ Fat, PO Box 193690, San Francisco, CA 94119



Queers - "Today" CD 5/10:06

Hey, this sounds like the Queers I know and love. The first track would have fit right in on "Love Songs...", there is a Beach Boys cover ("Salt Lake City"), and there are a couple of really nice pop tracks on this, one written with Lisa Marr (ex-Cub, Buck). The band this time around has a fairly rough and occasionally sloppy sound on the faster tracks, but it seems to work OK. My only complaint, you ask... everything sounds muddled production-wise. Don't know if they were going to a lo-fi garage sound or not, but I'm guessing not. Could be in the recording, could be in the production, but it definitely detracts from the listening experience. But it is a nice comeback effort musically on their return to Lookout! *Steve*

@ Lookout, 3264 Adeline St., Berkeley, CA 94703 (welcome to the 'hood...)



Ralph - "This Is For The Night People" CD 24/55:26

Ralph combines the jazz ethics of the soft side of the fifties with the quirk of Rod McKuen lyrics, presented in a home made format destined for a coffee house near you. It's a completely unpretentious romp in the pretense of the fifties. Leave your serious side home and enjoy the suave side of life. Resting among the sidewalk fun are three intros. *Phil*

@ www.bongobeat.com



Randy Holden - "Guitar God 2001" CD-R 4/48:14

Randy Holden was once lead guitarist with surf legends the Fender IV, fronted the Sons Of Adam, lead guitar and chief writer of psychedelic punkoidal masters the Other Half, transient lead guitarist with the inventors of loud and ugly Blue Cheer, and a solo artist in his own right. This 4 song CD-R only issue of new material is monstrous. 'Space Surf Rider' sports highly compressed guitar rings out with a heavy psych sound like a voodoo child on a 40 foot face... Randy's voice is just right for this elongated surf epic. The lumbering pace and heavy metal thunder describe surf conditions only a mental defective would tackle. The break cleverly includes double picked lines and huge sound. 'I Sail On Love' displays chop and chunk, rhythmic thunder, and finely ground metallic rinds blended in a cool semi-reggae format beneath a tight vocal. very enjoyable. 'I'll Take Your Blues Away' is a solid blues like Blue Cheer woulda done, but with a female vocal. Quite powerful. The masterpiece here clocks in at a mere 22:55. 'Prayer To Paradise' is a post modern surf epic, borrowing darkness from Randy's Other Half / Blue Cheer period, using soaring guitar lade out at a deliberate pace. Very thick and intense. Aside from fine melody lines, some of which are double picked in precise meter, there's the added treat of a surf medley part way through which includes 'Hava Nagila' and the Fender IV's 'Mar Gaya.' In some ways, this spans the gap between the Thrusters and Jimi Hendrix and the classic surf sound. It demands your attention with a relentless pummeling. The dark side of surf will control you! *Phil*

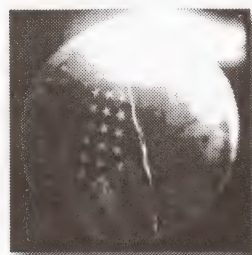
@ www.guitargod.com



Reach The Sky - "Friends, Lies, and the End of the World" CD 12/32:10

Alright singalong late 90's straight-edge hardcore, along the lines of Kill Your Idols (note: when I say "straight-edge hardcore," I'm denoting the style of "hardcore," as opposed to the member's personal habits). The singer uses the same vocal style as Ian Mac Kaye and Shawn Stern, except he tries to croon like a vocalist who can hit high notes as well as singing in the standard fast punk style of Minor Threat or Youth Brigade- usually he's alright on those sustains. From Boston, Reach The Sky seems more thoughtful than many of their city-mates, although the music isn't as catchy or hard-hitting as Slapshot. The emo artwork borders on satire, featuring a broken tricycle in a dark room surrounded by shots of a deserted building, topped with an Ann Beretta font for RTS's name- ouch! Kiss of apathy conclusion: Maybe I'd like this record more if I had them live before hearing this... *Jesse*

@ Victory, PO Box 146546, Chicago, IL 60614



Red House Painters - "Old Ramon" CD 10/71:50

I review this album with the distinct disadvantage of never once listening to a Red House Painters album, but hearing constantly about how brilliant they are. One of my friends said he would feel grateful just to listen to the voice of singer Mark Kozelek all day. "Old Ramon" was recorded back in late 1997/early 1998 but wasn't released due to label problems. After two solo records by Kozelek, Sub Pop finally releases "Old Ramon" unchanged from its original recording. And simply said, it's breathtaking. Like previous releases (I've done my research), "Old Ramon" is melancholy country-tinged rock that excels in sheer craftsmanship. Each of the ten songs is a sprawling dissection of Kozelek's emotional state, as he laments with vivid imagery the guts of relationships. Some songs flirt with monotony at times, but that's a minor complaint when the next perfect moment is just around the corner. If it wasn't obvious yet, I'll be looking into the back catalog very soon. *Scott*

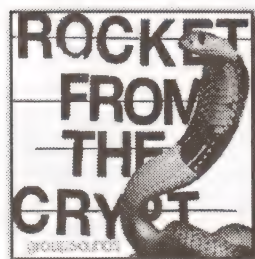
@ Sub Pop, 2514 4th Ave., Seattle, WA 98121



Red Telephone - "Cellar Songs" CD 12/60:04

Vocals are very Radiohead/Oasis - dream-rock style that's definitely radio friendly, non-abrasive material. In other words, not much fun! Har Har Har. It's good for what it is. This is the Boston area band's second full-length release. So - what do we have here? Pretty good pop songs played by decent musicians. End of story. *Alise*

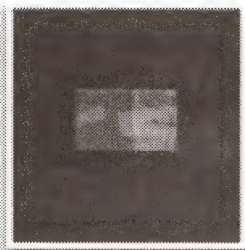
@ Red Telephone, PO Box 132, Allston, MA 02134



Rocket From the Crypt - "Group Sounds" CD 13/35:22

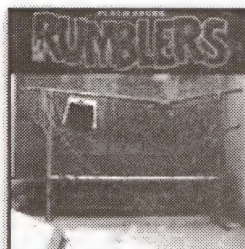
The RFTC crew return from the valley of the majors with sound and souls apparently intact. The first six tracks really Rock in that patented San Diego style of theirs. Unfortunately they end up blowing said momentum by stumbling big-time on "Venom Venom" (in which, among other things, the horns finally fall into a generic near-post-ska rut), with the rest of the songs being best described as mostly peaks and valleys (fortunately it's mostly the former). While not quite a return to "Circa Now" form, this is still better than their last couple of releases and more than worthy of your time. *David*

@ Vagrant, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403



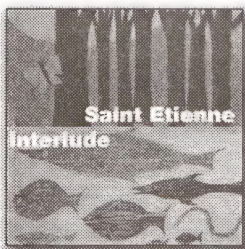
Rose of Sharon - "Even the Air Is Out Of Tune" CD 7/18:12

Rose of Sharon sound a bit like the arty bastard child of Archers of Loaf, and that's a good thing. This Boston-based three-piece, after four years of touring, release an intriguing debut EP that, while flawed, demonstrates a considerable degree of potential. Rose of Sharon take the angular guitar and gruff earnest vocals reminiscent of the Archers and throw that on top of a mellow and textured rhythm section that incorporates elements of jazz. The EP meanders a bit at times, and feels surprisingly long for an 18-minute record. Still, the intimacy of songs like the title track make you come back for another listen. All in all, with a better sense of direction Rose of Sharon could put out a great full-length. Keep your eyes peeled. *Scott*
@ Esposito, PO Box 63, Allston, MA 02131



Rumblers - "Punch Drunk" 12 14/30:15

This is Robert Johnson's post Bottle Ups, pre Punchdrunks band. Overall, melodic rockin' hard drivin' basic rock 'n' roll. Nine vocals and five instros will wear you out as you are pounded by thundering bass and great drums behind very strong Link Wray inspired music. *Phil*
@ www.silence.se/bands_sv.html



Rydell - "Per Ardua Ad Astra" CD 13/46:51

Some British hardcore emo, these guys come from a similar perspective as bands like the Get Up Kids and Cap 'n Jazz; songs that have some melody, rooted in the hardcore scene, but with a solid indie guitar base. What separates this a bit from the other bands I mentioned is that they do stick more to the hardcore end of things vocally; lots of screaming, which I guess means lots of angst. See, bands like the Get Up Kids get two posts in front of the hardcore emo description, because they are even more removed from bands like hardcore emo originals like Rites of Spring. This has some very nice melodic moments, and considering the number of bands out there doing this kind of thing these days, it's tough to sound different from the pack, but this does a decent job of it. Of course most of the songs are too long and meander into guitar noodling, but if vertical striped t-shirts and bobbing your head in time to the music, slowly in the tender moments of a song, then more violently as the pace quickens, this will do. *Steve*
@ Cargo, 4901-906 Morena Blvd. San Diego, CA 92117

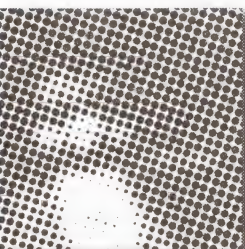
Saint Etienne - "Interlude" CD 12/51:53

As with the band's previous CDs entitled "You Need a Mess of Help to Stand Alone" and "Fairfax High," "Interlude" is a collection of b-sides with some exclusive tracks. Unfortunately, this is the weakest Saint Etienne effort to date. This fan can only recommend the song "Shoot Out the Lights." Most of the other songs are either instrumentals, remixes, or just uninteresting. For this reason, Saint Etienne collectors in the future, would probably be wisest to stick to the full-length releases and ignore the singles altogether. *Mike*
@ Sub Pop, 2514 Fourth Ave, Seattle, WA 98121



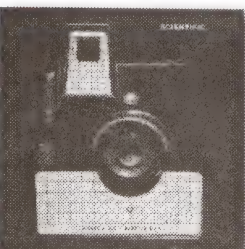
Saint Sophia - "The Deepsweet Nothings Network" CD 12/59:07

Second album from this Seattle outfit (yes the name is a Philip K. Dick cop, from his "Valis" novel). Indie rock-cum-experimental pop. Atmospheric and arty and times, it never quite dips into self-indulgence (or at least not long enough to get more than a few toes wet). Pretty solid, if not spectacular. *David*
@ Little Girl Empire, 1033 S. 295th Pl., Federal Way, WA 98003



Sam Densmore's Silverhawk - "Flowers In June" CD 4/15:39

Beautiful guitar pop with choruses and melodies that dance around in my head even after the CD has stopped. That's an accurate description of Silverhawk's amazing EP, "Flowers In June." This is the second CD I've heard from the Pop Sweatshop label, and so far they're two for two as far as releasing great music. I'm going to have to look into this label. *Kyle*
@ Pop Sweatshop, PMB 148, 2103 Harrison Ave. NW #2, Olympia, WA 98502



Satanic Butt Slayer - s/t CD 3/11:52

Yeah, these guys are using the guise of death metal, but when you see their logo, which is an upside pentagram made to resemble an elephant, you know they are playing with a sharp sense of humor. The songs occasionally use the voice distortion so common with d-metal, but never to the point of annoyance. Yet, they manage to be annoying, but not in a bad way, sort of like the Residents (but not as extreme). The lyrics are uttered in a rap pattern patter, but this is definitely not rap. Okay, so I'm contradicting myself all over the place here. That's because this band refuses to be classifiable, but nearly venture into the realm of theatre. Put all together, this is a blast, and very funny (especially the last cut, "Vapor Escapor." *RBF*
@ 13043 Blakeslee Court #1, Philadelphia, PA 19116

Scientific - "From the Nest of Idea" CD 7/17:45

Decent indie pop material here, with some keys added here and there; sometimes they replace the guitar as a lead instrument. I'm not normally too keen on this, but they are decent in using it in small enough doses, so it works. The guitars do more than their fair share of work as well, many of the songs remind me of some of the more effervescent work of Sarah bands like Secret Shine, or some of the Aussie pop bands like the Verlaines. Most have a fast tempo, and all are strong in the melody department. Definitely looking forward to more from this band. *Steve*
@ Burnt Toast, PO Box 42188, Philadelphia, PA 19101



Sciflyer - s/t CD 6/36:47

From the floating lunar cover shots to titles like, "Beyond The Event Horizon" and "Come Up To My Cloud", the outerspace imagery is in full effect here. The spacerock of this Cali trio is more akin to the bottom-heavy guitar melange of the Detroit scene that to Spacemen 3. Guitarist Steven plays his big muff, dan echo and wah as much as his instrument, and this was recorded on a four-track cassette deck and 1972 reel-to-reel. The extended druggy movements display some noise but tend to flow into one another too much, with vocals appearing only every so often, and buried in the ether. They do a smoldering cover of Pink Floyd's, "Set The Controls For The Heart Of the Sun", but it never takes off like it should. Nothing overly earth-bending here. *Anthony*

@ 729 Central Ave. #203, Alameda, CA 94501



Shods - "Bamboozled" LP 12/36:00

This sounds one of those bands that popped up in the late 70s and were caught in the crossfire between the traditional "old wave" (the usual bar-band influences) and the "punk/new wave" (Jam, Elvis Costello), in theory switching their allegiance to the latter though they never quite shook off the latter. Even when they're more on the "new wave/punk" tip though they don't really manage to stand out. Somewhat better-than-average and they can work up a sweat when they feel like it, but there's nothing here to hook you into giving this repeated listens. *David*

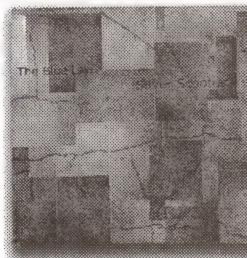
@ Acme, PO Box 441, Dracut, MA 01826



Short Round - "Easy Target" CD 7/22:40

Lots of energy on this, but it sounds like they are playing in a garage with tin cans as drums. The sound is downright awful, very muddy and the drums are nothing more than a distraction. Most of the songs stick to a fairly standard pop punk formula with the occasional ska riff, and given a decent studio to record in, might lend themselves to a decent record. Hey, looking at the notes inside the digi-pak case on the band, it looks like they've made a personnel change at the drums... so it turns out that they do have some smarts. Next thing to do is spend more than \$5 to record. *Steve*

@ Second Rate, 945 Buckland Ave., San Carlos, CA 94070



Shut-ups - s/t CD 13/43:01

Consistency, that's all I ask. Uneven production haunts this pop release, but you know what...so what. It's still fun, and that's what to look for in pop. The songs are cheery and melodic, and the vocals are slightly of kilter, but just fine. There's actually a few numbers to recommend this, like the opener "Go Daddy Go (Get Real Old)" and the Richard Hell-inspired tune, er, "Richard Hell." A good exercise, and I look forward to some growth from these guys. *RBF*

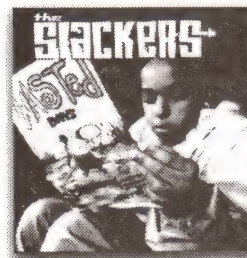
@ Lookit Meee, PO Box 533, Athens, GA 30603



Silver Scooter - "The Blue Law" CD 12/40:09

I've always considered Silver Scooter a guilty pleasure, a band I know I ought not like but go on liking anyway. It's difficult to pin down what's so winning about the Texas collective - their teenage earnestness, their self-pitying love songs, their big galloping chords. Whatever the case, I always take it easy on the boys, thinking of them as incorrigible old chums rather than overwrought emo kids. On "The Blue Law", the Scooters do even more to encourage this disassociation, merging equal parts New Order fixation with earnest indie rock. So rather than anguished yelps and soft-loud-soft dynamics, you get soothing, sterling guitar work ("Blue Law"). Yet, oddly, this is the group's least satisfying venture, certainly falling short of last year's "Orleans Parrish". Because in the adventurous branching out, Silver Scooter sacrificed their penchant for direct melodies. Instead the songs bleed out, langorous and murky ("Dirty Little Bar") or indirect and ambling ("Terrorism Lover"). Cruelly, by growing up and going mid-tempo, Silver Scooter has bled their music of its spark and vitality. - *J. Edward*

@ Peek-A-Boo, PO Box 49542, Austin, TX 78765



Sissies - "Look Back and Laugh" CD 12/23:17

My first reaction...wow, this is kinda cute! The first songs sounds like the Grumpies or Kung Fu Monkeys, only with a real female singer, and it just kinda goes from there. The feel and sloppy melodic punk of the previously mentioned bands, only real difference is the subject matter; instead of songs about girls, you've got songs about these girls lives at various stages. The sometimes off key vocals don't always work, as it sounds like they are stepping over each other, but the simplicity of the music carries the day, the songs are all fun in a lo-fi melodic way, and sound very personal. Pretty nifty stuff! *Steve*

@ New Disorder, 115 Bartlett St., San Francisco, CA 94110

Slackers - "Wasted Days" CD 16/66:49

Several albums into their career the Slackers brand of soul and R & B is still heavily influenced by everything that ever came out of Jamaica. As a result the music is all over the place, never creating it's own identifiable sound. They certainly can't begin to capture the magic of the Jamaican records they emulate. Part of that magic was that the island houses some of the world's great vocal talent. The Slackers are weak in that department, and their production lacks imagination, making this too whitebread to stand a chance. *Mel*

@ Hepcat, 2798 Sunset Blvd., Los Angeles, CA 90026

Small Brown Bike - "Dead Reckoning" CD 11/40:42

Whoa! Energetic, passionate, and overall impressive post-Jawbreaker hardcore. Though the lyrics would probably get these guys tagged as emo (happy campers they do not appear to be), they still end up sounding inspiring rather than cliched or dense like certain bands of that particular persuasion (if only all "emo" sounded this good). Expect to hear more about this band in the future. *David*
@ No Idea, PO Box 14636, Gainesville, FL 32604

Soft Boys - "Underwater Moonlight" 2XCD 36/127:55

In case you're still kicking yourself for not picking this up the last time it was in print (on the Rykodisc label) you can give your legs a rest now. Another one of those albums that seems to be both classic and (despite Robyn Hitchcock's massive cult) severely underrated. The first disc contains said album, which includes the anthem "I Wanna Destroy You" and nine bonus tracks, while the second disc features rehearsals in which the bands are caught in the process of molding the album's songs and trying to work out the kinks. Now there's no excuse to add this to your collection. *David*

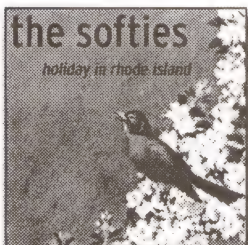
@ Matador, 625 Broadway, NYC, NY 10012



Softies - "Holiday in Rhode Island" CD 14/38:00

Now this is really good. Beautiful dual-girl melodies over sparse jangley guitar. If you're already a fan of this veteran Portland band, then you know what to expect. Rose Melberg of Tiger Trap, and cohort Jennifer Sbragia really know how to craft a pop song that is super quiet and delicately pretty. For fans of Belle and Sebastian, Nick Drake, and/or 70's AM radio. *Laura*

@ K Records, PO Box 7154, Olympia, WA 98507



Son of Sam- "Songs From the Earth" CD 10/30:41

Another "supergroup" of sorts, featuring Davey Havok from AFI, Todd Youth from Danzig, and London May and Steve Zing from Samhain (other members of Danzig, including Glen boy himself, also make guest appearances). As you can probably guess, this is horror punk/rock, with the occasional metallic break and lyrics that probably couldn't be classified as "emo". While like most "supergroups", this promises more than it delivers (there are more than a few tracks that fall into the "just okay" category), there are also a few tracks that end up being quite listenable. The best thing to do is to ignore the all-star lineup, leave your expectations at the door, and approach this as if this was from a "new" band. *David*

@ www.nitrorecords.com



Sonny Flaharty and the Mark V - "Hey Conductor" CD 12/28:03

As Bacchus Archives digs through attics across America, they keep coming up with local and regional bands languishing in near complete obscurity who surely must have had a buzz in their day. Sonny Flaharty and the Mark V is sorta like that, with a frat snarl and grind that must have been heard at many fraternity parties. In fact they were courted several times by different labels, from Warner Brothers to Phillips, recording some pretty hard edged garage pop. Formerly the Rich Kids from Toronto, they relocated in 1965 to Dayton, Ohio, becoming the Mark V. Some of the tracks on this disc were recorded live, but most are fresh outta little studios with a freshness and crisp attack that seems like it was only yesterday. An excellent CD, and there's even a kinda cool intro. *Phil*

@ www.indieweb.com/dionysus/



Spiv - "Everybody's A Rockstar Tonight" CD 4/14:49

I could start this off by telling you that this EP containing four very catchy tracks of power-pop candy was produced by Ken Stringfellow (Posies frontman), who is also one of Spiv's members, but I won't do that. I'll just inform you that I really love this quirky EP, especially the title track. I highly recommend it to fans of underground pop. You won't be disappointed. *Kyle*

@ Pop Sweatshop, PMB 148, 2103 Harrison Ave. NW #2 Olympia, WA 98502

Splash - s/t CD-R Demo 12/39:21

The Splash present a very precise and often restrained instrumental CD. The music, while nicely written and fluidly played, also seems to lack immediacy and passion. Ventures fans may well dig this, since it owes a lot to that band. Only the slightest hint of surf... *Phil*

@ Splash



Stars - "Nightsongs" CD 14/52:25

This is an okay collection of fey pop songs. St. Etienne and Everything But the Girl wrote somewhat dark, but yet romantic and thoughtful songs. Stars try to write these same type of songs. Also, their attempt at reworking "This Charming Man" with a dance beat is repulsive. Unfortunately, this bad cover version is the only thing memorable about this record. The (r) eject button has been pressed. *Mike*

@ Le Grand Magistery, LLC, PO Box 611, Bloomfield Hills, MI 48303

Stephen Malkmus - s/t CD 12/41:37

It should come as little surprise to anyone at this point that Stephen Malkmus has scant lingering interest in re-writing the rock paradigm. He's already played the part of slacker visionary, reaping the requisite acclaim and pulling the fader down just seconds before self-parody set in. In his first post-Pavement effort, all Stephen Malkmus wants to do is write pop songs, to continue rounding the edges and brightening the corners, falling

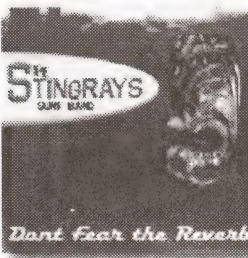


somewhere this side of Lou Reed and CCR. And in truth, the record is better than anyone had a right to expect. Malkmus knits together loping guitar lines with bounding, discernible melodies, dropping xylophone ("Phantasies") and Yul Brynner references ("Jo Jo's Jacket"), sculpting loose and limber choruses. Malkmus peaks in "Jenny & The Ess-Dog" which, in a just world, would be single of the year. Grafting a positively transcendent melody line on to yards of twinkling guitar, Malkmus bespeaks a tale of failed love between a teenager and a 30 year old hippie. It's moments like these, like the moody, delicate ballad "Church on White", the classic rock skronk of "The Hook", the acoustic two-step of "Pink India", that Malkmus makes the most appreciable leaps towards mature songwriting. It may not be blaring from any college dorms any time soon, but something tells me it'll sound swell in a Volvo cranked to 10. — *J. Edward*
 @ Matador, 625 Broadway, NYC, NY 10012



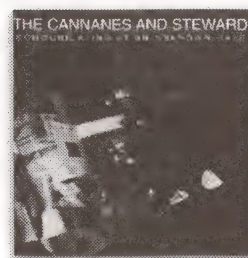
Stereo - "No Traffic" CD 13/36:49

Wow - I get the pleasure of reviewing this band again. In the last review (see last issue), I basically said they were standard fare indie rock; a young band with definite room to grow and improve. I think I also made reference to them sounding Green Day-ish, and that still stands. This release is less painful than the last one - big Pop sound and very radio-friendly. there's actually a couple of songs I like on this one, mainly "New Tokyo Is Calling," the second song. Lyrics are pretty typical subject matter - teen anguish, breaking up, finding new love, being heartbroken, yadda, yadda, yadda. The first few songs don't really start out that way, but the rest of the album definitely takes a turn toward mentioned topics. *Alise*
 @ Fueled By Ramen, PO Box 12563, Gainesville, FL 32604



Steve Fisk - "999 Levels of Undo" CD 9/47:44

Steve Fisk has had a long and illustrious musical "career"; producer (far too many names to mention), band member (Pell Mell, Anonymous, Pigeonhed), and solo artist, though understandably with all his other projects he doesn't get to indulge in the latter too often (this is his first solo full-lengther of new material since 1987's "448 Deathless Days"). This time around he applies his idiosyncratic approach to what could be loosely termed as "electronica", utilizing the ol' loops, samples (or, just as likely, contributions used and abused beyond recognition), and beats, resulting in some creative pieces. This will probably go over the heads of the "dance crowd" but it's still inventive and effective in its own right. *David*
 @ Subpop, 2514 4th Avenue, Seattle, WA 98121



Steward and the Cannanes - "Communicating at an Unknown Rate" CD 13/48:18

Wow, the joining of two great indie pop acts. Sometimes this kind of stuff works, while other times the styles just don't quite mesh. In this case, it works tremendously well, with Steward adding a few new wave tinkers to the Cannanes sound, keys and swirl add to the already classic indie pop sounds of both. This is probably the closest the Cannanes have come to that classic Kiwi/Aussie indie pop sound that made critical darlings of bands like the Bats, Verlaines, and the Clean. The arrangements are very clean and melodic and it's a great disc. *Steve*
 @ YoYo, PO Box 2462, Olympia, WA 98507



Stingrays - "Don't Fear The Reverb" CD 13/41:26

The Stingrays are a high school aged surf band from San Clemente. They issued this disc on CD-R themselves sometime back, and have now found a label to do the honors. This CD displays a talented trio with fresh ideas and respect for the roots. The writing on most tracks is particularly good, perhaps hinting of what a young Dave Wronski's style might have been like. An excellent first issue. The sound quality is quite varied, with mixes sounding like they were done at different times in different places. *Phil*
 @ www.slimstyle.com

Streetwalkin' Cheetahs - "Waiting For the Death of My Generation" CD 12/39:20

On this particular release da Cheetahs decide to play with their sound a bit, adding such touches as a mini-moog (!) and horns in spots and pushing the power pop up a notch. Whereas this approach has resulted in a dilution of intensity for other bands (N** B*** T**** anyone?), these folks still manage to maintain a grip on what it was that made so rockin' in the first place, resulting in another praiseworthy release (only finally collapsing on "Dirty Mockingbird"). Great Saints cover ("Know Your Product") as well! *David*
 @ Triple X



Superstar Rookie - "The Problems With Words" CD 12/36:15

When I get these new releases from Mel, I take a quick glance and look for the bands I've heard of and go "wow, I got the new blah, blah CD" or "hmm, here's a bunch of bands I've never heard of, I hope they're decent, or at least a little different". Well, usually I'm not that polite. But sometimes something will jump out of the pack and really nail you and this is one of those. The guitars are ringing, with good leads. The songs are solid melodic epics that remind me in places of J-Church or the Replacements; the songs don't follow the "by the numbers" pop punk chord progressions of most bands, rather they show originality and sense of what has made for solid punk - a little anger and angst backed by incredible accessibility. The vocals remind me of a hoarse Smoking Popes, which just adds to some emotionally charged lyrics. Most excellent. *Steve*
 @ Diaphragm, 2480 Indianola Ave., Columbus, OH 43202



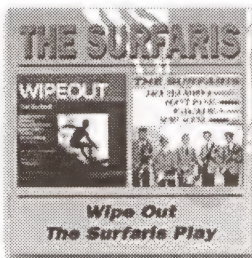
Surf Riders - s/t CD-R 6/16:16

The Surf Riders are from Denmark, where the surf is cold and the amps are warm. This CD-R provides a glimpse into a unique writing style in the surf idiom, with very tasteful melodies, of Spanish influenced, and excellent playing. An interesting side note is that this is a home recording in mono, but it is not trashy at all. That's very important with a band that writes and played this well. I hope this foretells of an album to come. These recordings were made in November of 2000. Vocals include: "Dollar Bill's Pub", recorded live with a different drummer in May 2000. *Phil*
@ www.angelfire.com/ms/surfriders



Surf Swirlies - "Beach Party" CD-R 9/39:30

The Surf Swirlies play snotty modern post surf punk grind, with lyrics about the beach and the surf. They use modern rock as a platform, with occasional reggae influences, and hints of California music roots. Musically thick, with pop overtones. It's been a while since a new vocal act covered the beach. The lyrics display a complete lack of understanding of the surf culture, yet have a simpleton's magnetism. *Phil*
@ thumbsdownrecords@aol.com



Surfaris - "Wipe Out/Play" CD 24/62:35

This twofer couples the first Surfaris album, with the Challengers' substitution tracks (for the first time on CD), and the first MCA album, in the original British track sequence, with the UK only tracks in tact, except that "Blue Surf" is credited as track 23, but "Baja" is actually repeated on the CD. This was an essential surf band. Excellent liner notes round out the release, making it an essential for first wave surf fans. *Phil*
@ Beat Goes On, PO Box 22, Bury St. Edmunds, Suffolk IP28 6XQ, England

Swearing at Motorists - "The Burnt Orange Heresy" CD 8/14:73

Released almost simultaneously with their Number Seven Uptown album, this tour-only EP is just what we've come to expect from Swearing at Motorists: beautiful, mournful songs that straddle indie-rock, folk, and blues. Singer and guitarist Dave Doughman kicks it off with the Calvin Johnson-recorded "Cuando Nos Veramos," and like many Motorists offerings, it segues into a short, moody guitar instrumental that reappears later on the album. Drummer Don Thrasher does some of his best work on "Running Out (of Things to Say)", adding relatively indulgent touches to his normally austere style. The best thing on here is their cover of Richard Thompson's "Calvary Cross," a sweet version made sweeter by Tom Byrne's laid-back lap steel and Rod Boggs's dulcimer work. If you're a fan of this excellent Dayton band this is a must-have, but it's only available at their shows, or through Secretly Canadian mail order. *John*
@ Secretly Canadian, 1703 N. Maple, Bloomington, IN 47404



Swell Maps - "Sweep the Desert" CD 19/51:19

Another retrospective from one of the original art-punk bands. Noisy, jagged, experimental, inspiring, and always more than willing to push the boundaries and then some (if they even bothered to acknowledge that said boundaries existed in the first place) The only really frustrating aspect about this release is that there are absolutely no notes whatsoever as to which track dates from when, if these are album, single, or unreleased tracks, etc. Despite this flaw, this is still a worthwhile collection, especially since most of their stuff is once again otherwise out of print. *David*
@ Alive, PO Box 7112, Burbank, CA 91510



Swisher - "Over Nothing" CD 10/30:25

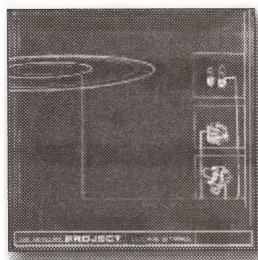
From the Philly area, this is some fairly sassy pop punk/indie pop, well sung by front person Sara Weaver. The tragic part of this recording is that the band was supposed to tour in support of this release but, while participating in a cholesterol study that would have raised \$200 towards paying for the tour, Weaver was diagnosed with leukemia. With the absolutely criminal healthcare system we have in this country, you would be correct in assuming she doesn't have health insurance. It's a sad story. This is a band that combines some solid tunes that alternate between melodic indie pop that would fit in next to any Mary Lou Lord track and strong Superchunk indie rock. Here's hoping for a strong recovery for Sara, and here's to making you all buy this to help pay some bills for someone that deserves a much better fate. *Steve*
@ Alienation Real Estate, 412 Monroe St. #2, Philadelphia, PA 19147

Taybacks - "The Universe Winks..." CD 10/43:24

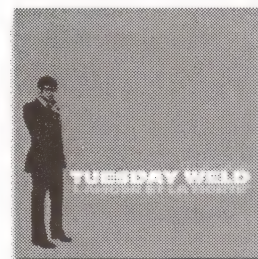
I realize there is an 80s revival supposedly going on, but why revive the very worst of it? This is bad synth pop with all the literal whistle and wheezes and sound effects. And vocalist Rob MacGrogan ain't much of anything to shake a stick at, either. The songs are pretty lame, and not memorable. Just an exercise in really boring synth pop (boring synth pop...is that redundant?). Only number that comes close is "Indecision," which is the least synth (though "How it Feels" is actually comprised of the incidental music from "Gillian's Island"). You can download some of the songs from their Web page and check them out yourself at www.taybacks.com. The last song is called "Snooze," and that just about sezzzzzzzzzz. *RBF*
@ Mankiphoric Records, no address

Texas Terri and the Stiff Ones - "Eat Shit + 1" CD 14/44:45

Kick ass female-fronted punk rock and roll from these Hollywood and Flipside (R.I.P., sniff!) favorites. This is



their only full-length re-mastered with an extra Dictators cover thrown on the end. Somehow I've missed them whenever they've been in the Bay Area, but I gather it's a pretty wild gig with tons of exhibitionism and craziness. Unlike another showy live act The Demolition Doll Rods, Texas Terri and the Stiff Ones rock pretty hard (pun intended), showing their ability to kick ass off-stage as well as on, so next time you can bet I'll be there! As rockin' as Squat in their most kick ass moments, Texas Terri and the Stiff Ones would be a natural to tour with The Dictators or Zeke, although The Stiff Ones are faster than the former and slower than the latter. *Jesse*
@ Junk, 7071 Warner Ave. F PMB 736, Huntington Beach, CA 92647



The Mercury Program - "All The Suits Began To Fall Off" CD 5/30:41

Instrumental follow-up to the standout release of last year, "From The Vapor Of Gasoline". This time out the vocal-free environment moves them away from the slash and burn math punk of the last record into a free-range jazzbo mode. More elongated guitar lines, with less emphasis on "rock" music stretches things into "jazz" territory, adding cello and vibes along the way. Best songs, "The Secret To Quiet" and "Undiscovered Genius of the Mississippi Delta". Solid work. *Anthony*
@ Tiger Style, 149 Wooster St. 4th fl, NYC, NY 10012



The Real Tuesday Weld - "L'Amour et la Morte" CD 5/15:12

Return with us now, to those thrilling days of yesteryear, when the oh so hip stylings of Burt Bacharach dominated film soundtracks. The Real Tuesday Weld out-Burts Mr. Bacharach with this swinging pop record, lush and cool and downright happenin'. Not simply an exercise in retro, there is a good degree of ingenuity and originality here. Lovely. *Mark*
@ Kindercore, PO Box 461, Athens, GA 30603



The Rub - "Day Off from Karma" CD 11/34:41

New Wave lives, and its body resides in The Rub. Listen closely, you might hear the white shirts and skinny ties. The band is pretty good, and has obviously been listening to some mainstream Wave bands of the early '80s. Couple of dumb songs like "Chronic Conceiver" and "Bikini Gospel," and some decent ones, like "Bobby's Brother's Shirt," along with the title cut. *RBF*
@ Happy Squid, 1715 Brigden Road, Pasadena, CA 91104



The Talked About Murder - s/t CD 6/20:54

Dear God! Please tell me how I have wronged you. Did I commit some unforgivable sin? Why did you allow this EP to be sent my way? It was that nun wasn't it? This is some of the most dreadful crap I've had the misfortune of hearing. This emo band is killing me! *Kyle*
@ Has Anyone Ever Told You, P.O. Box 161702, Austin, TX 78716



The Terrifying Experience - "Magnetic Breakthrough" CD 15/46:53

Keeping it down and dark, The Terrifying Experience plays snarling, weirdass rock, with a hint of old school metal. "Road to Hell" has an almost countryish feel, while "Universal Sheep Coma" is more on the alternative dimension strangeness side. A nice mix of loud and haunting songs, with some admirably bizarre titles. "Juvenile Martyrs Behavior Under Fire" is a particular favorite. *Mark*
@ Mental Telemetry, PO Box 46643, Kansas City, MO 64188



Those Peabodys - s/t CD 10/28:14

Whoa! The packaging for this disc suggests some sort of pretty indie-pop band, but this notion is immediately dispelled when the first track rips the listener's head off. Guitars are played hard, like they mean it. Vocals range between a shriek and a disdainful sneer. Those Peabodys rock with intelligence, strong lyrics underscoring heavy, loud music. This is some kickass shit. *Mark*
@ Post-Parlo, PO Box 49121, Austin, TX 78765



Timeouts - "Over the Top" CD 6/14:04

Short and peppy, this band reminds me of the Mr. T Experience and Sicko, with a couple of new wave licks thrown in for good measure. Solid backing vocals and harmonies make for a fun pop punk listen, and the CD contains some enhanced features. Although there is no mention of keyboards on the liner notes, it sounds like these guys have taken up with a Casio or something, as there is a definite keyboard sound in some songs. But it doesn't detract from their perky sound, everything is fast paced melodic punk pop; songs about girls abound. They've played with MTX before, and almost seem to be emulating them in terms of their sound as they make changes; it would be nice to occasionally be a tad more original, but it's a good formula to use, so I understand the reasons for not messing with a good thing. Hell, this is good pop punk! *Steve*
@ Let's Go!, PO Box 156, Campbell, CA 95009



Too Bad Eugene - "At Any Rate" CD 15/42:23

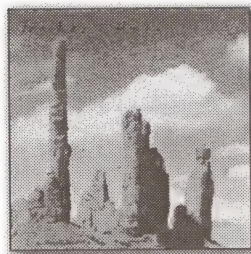
Nothing amazing here, just some decent, albeit very by the numbers melodic punk. Influenced by bands like All and Bad Religion, which gives you a good idea of the sound. Chunky guitars, with some solid leads flesh out the sound, but there are so many bands doing this kind of thing that there needs to be something to make it stand out more. I guess this stuff is a little more melodic than some of the other bands out there these days. "Drawing Straws" is probably the best track here, and although it's good, again there are just so many bands that sound like this, it just doesn't stick in the head very long. *Steve*
@ Rock City, 3191 Cahuenga Blvd., Los Angeles, CA 90068



Toxic Narcotic - "1989 - 1999" CD 19/37:26

Judging by the CD title, is this supposed to be a posthumous retrospective? In any case, this is fugging intense hardcore that was probably responsible for causing a hundred pits to erupt. There are some weak moments, but for the most part this is pretty intense and pretty good; even considering the lack of variety in the tempo this never (okay, rarely) drifts into genericness. If you're in the mood for some thundering hardcore this will do ya fine. *David*

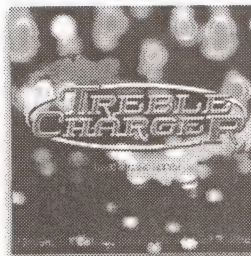
@ Rodent Popsicle, PO Box 1143, Allston, MA 02134



Tracker - "Ames" 13/43:58 CD 13/43:58

I hear a definite Black Heart Procession influence in this debut album from indie band, Tracker. On other songs, there's a sound more like Modest Mouse, especially in singer John Askew's twangy oozing voice. Sweeping songs for your headphone enjoyment that document the experiences of a solo roadtrip that is never ending. Perfect music for driving. *Laura*

@ Film Guerrero, 18 SE 18th, Portland, OR 97214



Tram - "Frequently Asked Questions" CD 11/40:31

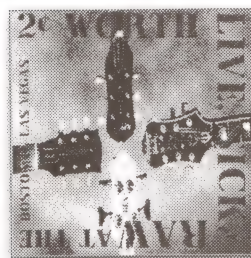
Crisp, dreamy songs with sweet vocals and guy vocal stylings similar to The Orange Peels, but not as poppy. Twangy in parts, but very mellow overall. I like it for about three or four songs, then it starts sounding the same. It's a very soft, dreary feeling album, much like a male version of Mazzy Star. *Alise*

@ Jetset, 67 Vestry St. #5C, New York, NY 10013

Treble Charger - "Wide Awake Bored" CD 11/40:41

Very aggressive, full pop sound from these 4 dudes from Toronto. Weezer-ish, especially the song, "American Psycho," which is really cute. All of the songs are pretty solid mid-to-fast tempo pop treasures - if you like the Posies and great pop hooks, this is a keeper. I must also mention there's a pretty nice picture of the boys inside the booklet peeing their pants - a nice bonus. *Alise*

@ Netwerk, 8730 Wilshire Blvd. #304, Beverly Hills, CA 90211



Turbonegro - "Darkness Forever!" CD 20/71:22

I suppose it was inevitable: the Turbonegro posthumous live greatest-hits release. Recording in front of some noticeably appreciative audiences with very good sound, this shows what Turbonegro could do on stage on a good night and provides a reminder (as if any were needed) why their brand of fiery punk rock will be missed. Even first-timers will be able to get into this; true-blue fans will clutch this to their sweaty bosoms. Contains five songs not on the original European release. *David*

@ Get Hip, Columbus & Preble Aves., Pittsburgh, PA 15233

2¢ Worth - "Live, Sick, and Raw at the Boston in Las Vegas" CD 11/29:06

This Las Vegas rock-leaning punk band has put out a decent rocking full-length live CD of a 2000 show. Sonically the live sound is very balanced and listenable, unlike most recordings of live shows. The singer sounds like the guy from Eighth Route Army, although the music is more run-of-the-mill punk with a little Descendants "Enjoy"-era melody thrown in. It's not particularly distinctive (lyrics and a more interesting booklet would've helped) but I certainly wouldn't throw it out of my CD player into the garbage. More interesting is the apparent link of their label AVD Records with IM Records out of San Jose, which put out a slew of early Faction records and other San Jose skate rock bands and San Jose compilations in the '80s. Okay, it's not incredibly interesting, but that's the most enthusiasm I can draw for this release. Send us the studio records before you send a live one next time, alright? *Jesse*

@ AVD, 8370 W. Cheyenne, PMB 109-22, Las Vegas, NV 89129



Ulan Bator - "Ego: Echo" CD 9/64:23

Ulan Bator is the capitol of Mongolia, but sadly these guys are not Mongolian. They are a French trio who do a post-modern nuevo-rock mambo, cross-breeding elements of art rock, Euro-industrial and post-punk. Michael Gira (Swans) produced this, arranged the songs with the band, and it's on his label. He also sings on two songs. Going in it may be safe to say this might sound a tad like Swans. It is not the case that they rely on that alone. They dredge up some organic fragments in their music, finding space between the guitar, bass, drums and other parts and escaping the box. They have the mid-tempo dark-groove thing, but they take it beyond world music eccentricity and industrial monotony into cosmic otherness, like the sixteen minute epic "Let Go Ego". Any complex record cannot possibly be summed up in a paragraph. I can say this is the most entertaining and intriguing record I reviewed this issue. *Anthony*

@ Young God, PO Box 150-031, Van Brunt Station, Brooklyn NY 11215

Ultrasound - "Hamesh" CD 11/39:10

Dutch "trans-ambient" band with lofty aspirations. Collages of sound sandwiched between lush, minor-key ballads featuring harmonium, sax, viola and Tibetan bowls. "Maart Roert Met Zijn Staart", "Rumi's Dream" and "Phrygian in E" drip with melancholy and "Kaddish for Mom" is an abstract, slo-core soundscape. It's inexplicable but true that, somehow, listening to "sad" music can give one hope. Turn it up, please. *Anthony*

@ Autonomy, PO Box 3295, Citrus Heights, CA 95611



Union - "To Be Good at Something" CD 9/35:31

Think a musically de-fanged Elastica minus the women, or a depressed They Might Be Giants, with a semi-quirky singer who can't decide whether he's English or 'Murrican - since his band's from the Deep South (Atlanta to be exact) it's probably just another fake British accent. The faux-anglo schtick is perfect for the over-wrought art-school lyrics and the mix of "rocking" and acoustic tunes on this, The Union's third full-length. A word of advice: If after 3 records your band is still wringing out the last bits of blood from the 1980's college radio sound, it's time to hang it up and sell your instruments. What's next for The Union? A house music record in 2002? I hear electronica is the next big thing... *Jesse*
@ Ghostmeat, 707 Forest Heights Drive, Athens, GA 30606

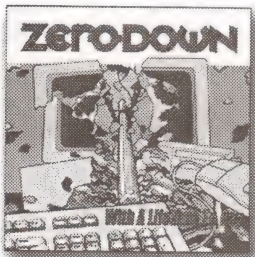
Unisex - "Stratosfear" CD 10/45:54

All the way from Staffordsgire, England, this five-piece has members of the now defunct group, The Telescopes. This album, their first full-length, is basically a space-rock album. Not to be confused with the other space-rock album also called "Stratosphere" (spelled differently) by Duster. Anyway, it has all the traits - distorted guy vocals, cosmic, trippy instrumental parts, but with a sometimes jazzy side and a sometimes Verve or Radiohead side. They're being hailed as the future of British Music - I don't know about England, but we have enough of that genre (spacey rock) here. If you like aforementioned bands, check it out. *Alise*
@ Double Agent, PO Box 400082, Cambridge, MA 02140



Warlocks - s/t CD 6/34:37

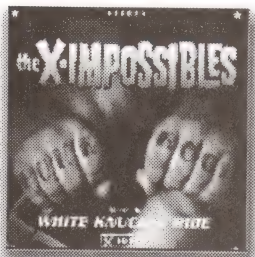
Each of these tracks seem to be arranged around a single groove, repeating over and over and over. Just when it appears the whole collection is going to be subdued and pretty, along comes track 4, "Caveman Rock", a grinding screamer straight out of the 1970s. All bets are off, and "Angry Demons" goes for the throat of Alice Cooper. Still staying at a medium tempo, it nevertheless pounds like an anvil. Appropriately, "Jam of the Warlocks" wraps things up, all noisy and strange. *Mark*
@ Bomp!, PO Box 7112, Burbank, CA 91510



Whistler - "Faith in the Morning" CD 12/38:43

Was kinda psyched when I saw this since it was released by Wiiiija; unfortunately, a quick listen to this proved once again that one shouldn't put blind faith in brand names. Femme-voiced fey pop that will probably be considered "wistful" and "evocative" by some; for me, "Soporific" is the term that comes to mind. It's okay in small doses, but the lack of variety in the tempo ensures increasingly heavy eyelids after awhile. Goes from intriguing to tiresome far too quickly. Hard to believe that this is where Ian Dench from EMF ended up! *David*

@ Wiiiija/Beggars Group, 580 Broadway #1004, NYC, NY 10012



X-Impossible - "White Knuckle Ride" CD 12/30:24

A crappy, slow one-take cover of the Dead Boys "What Love Is" really says it all. Besides the obligatory over-covered tune, the originals sound as if Misfits-era Danzig was singing over a third Negative Trend or the Misfits on ludes. Yeesh, maybe if Cargo sent out cover art and lyrics I'd 'get' this band more, but I doubt it. *Jesse*

@ Headhunter/Cargo Music, 4901-906 Morena Blvd., San Diego, CA 92117

Zero Down - "With a Lifetime to Pay" CD 13/31:34

Accomplished EpiFat 90's punk, with a little more diversity in the break-downs and chords than usual. It makes sense since there's ex-Strung Out, Pulley, and Down By Law members here, and how long can anyone go playing the same guitar leads - especially when those leads are ripped-off from Bad Religion and NOFX? Lyrically this also stands out, if only for the "I'm getting old but I still give a fuck about the world" attitude. This record's refreshingly free of wacky novelty tunes but the complete seriousness of all save one song ("Suck Seed", which is merely light-heartedly serious) wears a bit. Pretty good for a first record, maybe the next one will open up musically and lyrically. Not your average 90's skater video soundtrack, though closely related. *Jesse*

@ Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119



Ziggins - "Wake Up and Smell..." CD 19/59:59

The latest from the Ziggins. The vocals continue to be brilliantly funny and diverse in that unique California beach way, with there are just two dismissible intros in tow. A fun CD, with little to offer the surf intro fan this time out. *Phil*

@ www.skunk.com



Zipper Trouble - "Charlatan" CD 11/47:27

Songs like "Sugar Daddy" and "I Am Barbie" should give you an idea of this band's playful wit. With tongue in cheek satire of the female role, they are sure to make you smirk. Music style is similar to The Gossip, but they don't seem to quite have their niche yet. The Barbie song on here is definitely the best one, put your best songs first! Anyway, I think Zipper Trouble is on the right track, and future releases may prove them to be a hit in the grl scene. *Laura*

@ Bonzo Records, no address



V/A - "Badlands: A Tribute to Bruce Springsteen's Nebraska" CD 13/55:26

At the outset: I find the concept behind this record - behind most tribute records, in fact - boggling. 13 plus artists gather to recreate an album that's still easily attainable and far superior to any of the offerings on Badlands. And perhaps it's just cynicism, but the whole thing seems disingenuous, like an easy cash grab or free marketability. So all that being said, it's difficult to wring too much enjoyment from "Badlands", a largely overwrought collection of misfires that does little to honor its source material. Hank III offers a wrongheaded hoedown version of "Atlantic City", Los Lobos turns "Johnny 99" into a sock hop special, and Ani DiFranco's, well, Ani DiFrancoish version of "Used Cars" is too ponderous and self-important. Of all the contributions, it is only Johnny Cash who adds any depth or soul to his performance. The others seem costumed mimicry, contrary to "Nebraska"'s raw emotion. An unnecessary excursion. - *J. Edward*
@ SubPop, PO Box 20645, Seattle, WA 98121



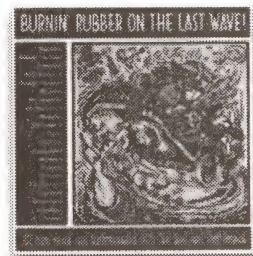
V/A - "Better Than The Average Weekend" CD-R Demo 22/61:09

BTTAW is a tribute to Shadowy Men On A Shadowy Planet, the Canadian band that is best known for their theme to the HBO/Comedy Central television series Kids In the Hall. This CD displays very good performances by 22 different artists, all worth your time. Most reverently tip a hat to the tributees, while some take considerable license, messing around on sacred ground. From the energy and smoothness of the Insect Surfers to the hard driving sounds of the Heatscores, these tracks are a splendid cross section of the modern instro sound. The CD is widely varied, yet squarely in the groove created by Shadowy Men On A Shadowy Planet. It's particularly poignant with the recent passing of Shadowy bassist Reid Diamond. A mighty fine release. *Phil*
@ Deep Eddy



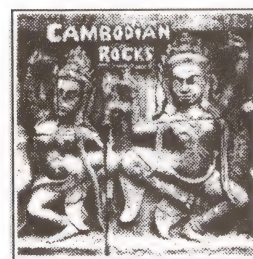
V/A - "Bombed in Las Vegas - Volume One" CD 22/63:27

I'll make a couple of assumptions here, that these are all bands from Vegas, and that they probably hate seeing "Elvis" at every street corner. But if hating that fake Elvis (by the way, why must they all do the fat Elvis! Just once, I'd like to see someone do the 50's Elvis) breeds this kind of music, then I'm all for it. There are some pretty good pop punk bands on this thing, many do the snotty Queens/Weasel thing, and have the hooks to back it up. There are five different bands appearing here, and the top of the pops bands are 2¢ Worth and Aging Process; both produce melodic punk with great hooks and playing. The other three bands are also OK, although they don't quite have the hooks of the two better ones. Worth picking up if you are into finding that unknown band that people might be talking about in a year. *David*
@ AVD, 8370 W. Cheyenne, Box 109-32, Las Vegas, NV 89129



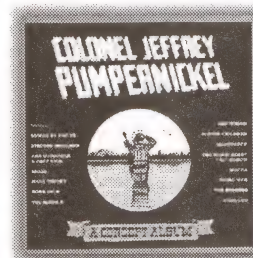
V/A - "Burnin' Rubber on the Last Wave" 12 inch 22/47:29

This thematic bootleg compilation sports some cool tracks from the dingy past. It's in a party mode, aimed at unpretentious fun. Much of this is available on CD, some from original tapes. Still, as a party platter, it surely hits the mark. many fine intros, some studio slub stuff, and vocals too, all from the hot rod era. Acts on this disc include Johnny Fortune, the madmen, the Buddies, the Viscount V, the Atsronauts, the Original Surfaris, the Exports, the Sandells, Riptides, Hal Blaine and the Young Cougars, The Tigers, The Challengers and more. A fun release. *Phil*
@ Surfin' Rod Records



V/A - "Cambodian Rocks" CD 22/69:23

Fuck "Graceland", THIS is what I call "World/Crossover" music! Originally available on long-out-of-print vinyl, this collection has returned in digital form, with nine bonus tracks. The story goes that a traveler named Paul Wheeler went to Cambodia in the mid-70s picked up tapes of what he was informed was "circle dance music" from the late 60s/early 70s. What he got was a fascinating collection of Western music from that period as interpreted and reflected through the prism of Cambodian culture; some tunes sound like pure Western tuneage with some touches of the "native culture", other songs are the other way around or somewhere in-between. Pretty tripped-out, genre-tweaking, and just plain good. No song/artist titles I'm afraid, though a song/riff or two will sound familiar to Western listeners. Don't know if the CD will stay in print any longer than the vinyl version was, so pick this up today!! *David*
@ Parallel World, 332 Bleecker St. #27-D, NYC, NY 10014



V/A - "Col. Jeffrey Pumpenickel" CD 19/68:42

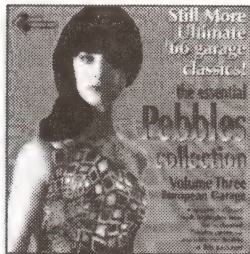
The concept is almost inscrutable: Col. Jeff Pumpenickel is a hero of unusual proportions, suffering from severe allergies, given to frequent mystic visions. His adventures are spilled out by a veritable who's who of indie rock, from stalwarts like Steve Malkmus and Bob Pollard to upstarts like The Minders. They meet with varying degrees of success - Malkmus' contribution is clearly the most atypical: a surging techno beat, burping keyboards, and Malkmus howling and bellowing over top. Closer to form are Guided By Voices and Quasi - the latter's "Which Side Are You On, Colonel?" is a bounding number that recalls theme songs to Marty Kroft shows. The Minus 5 contribute the creepy, theremin-laced "Great Divider", and Sentridoh offers the typically Sentridoh-ish ballad "Morning's After Me". But the record fluctuates drastically in quality - Mary Timony, Grandaddy, and Giant Sand's Howe Gelb contribute pieces of questionable quality. This, coupled with a threadbare concept, make for a record that is an uneven and uneasy listen, all idea, with little execution. - *J. Edward*
@ Off, PO Box 82614, Portland, OR, 97282



V/A - "Eastside Sound" CD 15/33:01

This is an extension of the great recent CD releases from the Faro/Rampart vaults. The Latino rock sound of east LA in the early sixties was unique and vibrant, with rock anthems like Thee Midnighters' "Whittier Blvd." Displaying the energy of the people in the area. Generally overlooked, this scene is a vital part of Americana, and produced some spectacular rock records. This CD gathers more fine sounds from that golden age. I highly recommend any and all of the volumes on both Bacchus Archives/Dionysus and Verese Sarabande. It's all enhance by excellent liner notes. Now what we need is a release of the complete Thee Midnighters recordings. *Phil*

@ www.indieweb.com/dionysus/



V/A - "Essential Pebbles - Volume Three" 2XCD 48/133:24

Two CDs worth of 60s garage, culled from various Pebbles and related compilations, this time with a world-wide (or at least European) focus. While some of these tracks don't disprove the stereotype (popular among some dumb fucks) of Eurobeat being a shadow of its superior American cousin, even the most raging xenophobe will have to swallow his national pride and admit there's some fine Euro-tuneage on here as well. Booklet comes with a bit of info on each band as well. *David*

@ Archive International, PO Box 7112, Burbank, CA 91510



V/A - "Girls in the Garage Vol. 9: Oriental Special" LP 13/35:00

This volume of the famed GitG series feature tracks culled from records that the compiled found in thrift stores during a jaunt to Asia. Not so much garage-punk snarl as mainly chanteuses taking a crack at Westernized sounds (you can tell on some tunes that the singer is pretty much in the dark regarding the lyrics they're singing...). There's quite a bit of pop (ranging from solid to heavenly) as well as a few pieces with (guitar)-fuzz (e.g. Rita Chao's take on "Hanky Panky") But is this any good you ask? Let's just say that after a few spins of this I found myself journeying to the local Chinatown to see what else I could find in dem dusty record bins. If that isn't recommendation enough.... *David*

@ Romulan, no address

V/A - "History of Portland Punk" CD 29/61:57



This is too good to be true, the whole "10-29-79" live album which has been O.P. for years, plus the early singles from Wipers, Neoboy, Stiphnoyds, and Sado-Nation who were simply fantastic, and whose four tracks from their ultra-rare/collectable single prove it. If those four tracks were all you got here you'd be coming out way ahead on the deal. Other bands who have live tracks, but not studio tracks here are Lotek, Smegma, Rubbers, Cleavers and Bop Zombies. Great stuff. *Mel*

@ www.zenorecords.com/zenorecords/zenomap.htm



V/A - "Las Vegas Grind Vol. 6" CD 26/63:03

What do we have on the menu tonight? There's some slow burners, some livelier pieces, some greasy R&B, and some novelty tunes, all meant to accompany the ladies as they did their thang at the vintage Las Vegas strip joints. Whether or not these tunes were actually used for said purpose, they at least succeed at conjuring up the ambience of same. You probably won't be hitting "repeat" for every track, but there should be more than enough here to keep fans of vintage sleazy sounds satisfied. *David*

@ Crypt



V/A - "Legend City" CD 18/33:42

Legend City collects tracks from Phoenix's Viv-Debra Recording studio, all cut between '65 and '67. The sounds are mostly psych-pop and garage folk rock, some sounding very tight, and others a little more formative. My fave band here by far are the Wild Flowers, a studio only band, delivering crisp folk rock, and sounding a lot like the band of the same name that appeared on the Mainstream label around the same time. Also right up there are Destiny's Children with their mighty fuzzy coolness, the Hobbit's nasty punk edge, and the legendary Outcasts. The CD lists 18 tracks, but the disc only contains 15 (last three are missing). With an incredibly fine booklet included, this is definitely a fine choice. *Phil*

@ www.indieweb.com/dionysus/



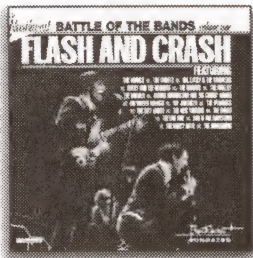
V/A - "Mood Musick For Modern Movies" CD 26/75:21

The Musick label has blossomed into a solid surf/intro operation with many fine acts on board. This CD is a label showcase, so most of this is available on CD from the artists. Intros and vocals are intermixed from artists such as the incredible Bambi Molesters, the Hypnomen, Pollo Del Mar, GT Stringer, the Fathoms, the Space Cossacks, Mystery Action, the Boss Martians and more. When you have a fine stable of acts like this, it makes a CD sampler a real joy to listen to, and if you're just getting into the new surf and intros, well it's a great place to start. *Phil*

@ www.musickrecords.com/

V/A - "Naked in the Afternoon - A Tribute to Jandek" CD 21/78:12

Tributes, in theory, are dangerous propositions. A tribute to Jandek, then, is a cause for serious concern. Jandek, for those who have had more important things to worry about for the last 23 years, is an obscure yet legendary prog-rock artist about whom very little is known. Two years in the making, this tribute features the likes of Low, Bright Eyes, Gary Young (ex-Pavement), and more as they "interpret" Jandek's music. Al-



though the collection is a frustrating exercise in guitar noodling and scattershot rhythms, there are a few bright spots, notably Kid Icarus' folk-based "She Fell Down" and The Goblins' retro rock take on "War Dance." Essentially, avoid this record unless you're a follower of Jandek's music or you appreciate kitchen-sink-style progressive music with spoken stream of consciousness prose. *Scott*
 @ Summersteps, PO 447, Moscow, PA 18444

V/A - "Northwest Battle Of The Bands Volume One: Flash and Crash" CD 25/60:38

One of the most primal scenes in the mid sixties USA was the Pacific Northwest, cauldron from which flowed the Sonics and so many others. Flash and Crash collects a slab of tracks, some familiar and some obscure, from that era and place. Aside from the Sonics, you'll get massacred by the Counts, the Bandits, Rocky and the Riddlers, and many others, including the Bards with their once-banned "Owl and the Pussy Cat.." The sound of NW scene was generally raw vocals and guitar playing grindy chord progressions, except when brilliant pop vehicles were generated. This is an outstanding cross section of this vital period in American music. Twenty-five nerve shattering tracks all on one little silver disc. What more can you ask than that? *Phil*
 @ www.sundazed.com/



V/A - "Northwest Battle Of The Bands Volume Two: Knock You Flat" CD 25/62:48

Volume two sports more primal groaners and pop gems from the marvelous Northwest scene. The tracks here are just as essential as on volume one, maybe even more so. You can't pass up Don and the Goodtimes' "Louie Louie" or the Bards' "My Generation," or better yet the ultra frat Raymarks with "Louise." The Sonics round out the set with "You Got Your Head On Backwards." Both volumes will knock you flat. Oh yeah, there are two fine Northwest intros here. *Phil*
 @ www.sundazed.com/



V/A - "Old Skars & Upstarts 2001" CD 30/73:42

These are about thirty bands chosen by Duane Peters himself to be on this particular compilation. Most of these sound like Duane's new band the Hunns: run-of-the-mill formulaic streetpunk/rock with clumsy vocals (most of the bands on here that don't follow said formula actually sound even worse). Even some of the usually better bands such as the Stitches aren't exactly represented by their best material. (Not to mention that Duane's butchering of the Flys' "Love and a Molotov Cocktail" would be cause for capital punishment in some countries). There are some solid songs on here, but not enough to make this worth picking up. *David*
 @ Disaster, PO Box 7112, Burbank, CA 91510



V/A - "Soulful Sounds from Soulville" CD 25/68:32

Ah yes, some sweet sweet soul and R&B, originally released on the Soulville label back in the late 60s, early 70s. Featuring some previously hard-to-find soul in the "grooves" and pretty detailed information on most of the artists in the booklet, this should be a treat to fans and collectors of obscure soul/R&B from this period. *David*
 @ Get Hip, PO Box 666, Canonsburg, PA 15317



V/A - "Surfpatriouille/Kilaueas" CD 27/68:38

Surfpatriouille plays crunchy hard driving surf with a bit of the Euro feel and reverb soaked heavy modern tone and real twang. Lots of fire, mostly on the fast side, and plenty of imagination. The Kilaueas offer up garage sound and interesting writing. While a trio, the arrangements are full, except that the bass often follows the lead too closely instead of countering. The infectious nature of the playing, and the burning fire in the musicians' guts, combined with no shortage of reverb, makes for a thrashy surf ride. *Phil*
 @ Kamikaze Records

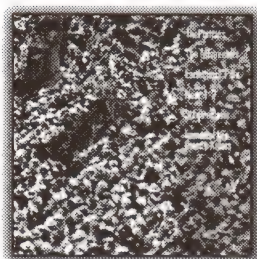
V/A - "Teen Beat 5" CD 30/73:59

The fifth and final volume of this fine series contains some really great nuggets, and is maybe the best of the set. Most interesting here are the Frantics' "Werewolf" and the amazing 1948 release of "Guitar Boogie" from Arthur Smith and his Cracker-Jacks. *Phil*
 @ www.acerecords.co.uk/



V/A - "That Darn Punk" CD 18/55:57

The soundtrack to a straight to video film release by Kung Fu Records, the film features Joe from the Vandals and others; it's about a guy who is left out in the desert to die for his punk rock sins, but eventually makes it back to his girl...sort of. But we aren't voting for the Oscars here, so back to the music. Although this lists 28 tracks, 10 are short vocal tracks from the movie. So for your 18 music tracks, you have contributions from bands like Rancid ("GGF"), 7 Seconds, Swingin' Utters, Pennywise ("Alien"), Nerf Herder, the Vandals (naturally), and with a fun cover of "My Heart Will Go On" from "Titanic"), the Ataris, and some newer Kung Fu bands like Antifreeze and OZMA. The songs are all generally in the pop punk vein, and some of the highlights are the new Kung Fu bands like OZMA, who produce a new wave feel to go along with their guitar crunch power pop punk sound. Some of the songs are unreleased, and there are a few fun tunes on this, with the funny "Ben Lee" by the Ataris taking the cake. The vocal tracks are a little annoying, but they are trying to push the flick at the same time, so I forgive them for that, and the music makes for a fun listen. Grab the popcorn, and imagine what this movie must be like with these bands in the soundtrack. Yikes! *Steve*
 @ Kung Fu, PO Box 3061, Seal Beach, CA 90740



V/A - "The Isle of Spight" CD 24/67:04

Six bands, recorded "live" from a pseudo-"rock festival", delving in various forms of underground/alternative rock. This is a mixed bag to be sure, featuring the decent (the Puritans), the bad (Earthquake Pills), and the mediocre (just about everyone else). Not to mention that the "between-song" segments end up going far too long. Has its moments, but this is nothing too special. *David*

@ www.catch-and-release.org



V/A - "This Is Ecco-Fonic" CD 31/73:47

This is a summary of the singles on the Ecco-Fonic label, mostly in a vintage fifties country-rock vein, but also including some fine surf from Deke Dickerson. Any fan of what's happening now in the revitalization of the early years of electric country will enjoy this disc. *Phil*

@ Ecco-Fonic, PO Box 304, Hollywood, CA 90078



V/A - "Turbo's Tunes" CD 9/73:08

I have to admit, I'm a sucker for this album. The folks at Kill Rock Stars have done it again. We start out with the Gossip, one of my new favorite bands, especially since we hail from the same state. From there, this comp careens into such grl staples as the Bangs, Sleater-Kinney, Cadallaca, and Slumber Party. Unfortunately, towards the end of the album, the shine starts to wear off, but overall, this is a really nice retrospective of some of your and my favorites from the KRS files. *Laura*

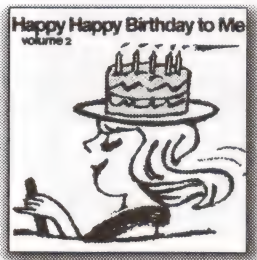
@ Kill Rock Stars, PMB 418 120 NE State Ave, Olympia WA 98501



V/A - "Welcome to 1984" CD 23/41:16

At long last, the CD reissue of this seminal international hardcore compilation, proving to all that hardcore really was/is an international phenomena and could be done just as well (and in some cases better) by bands whose first language was something other than English. (though U.S., Britain, and Australia are represented here as well). Terveet Kadet, Electric Deads, Kidnap, Headcleaners, Crucifucks, Icons of Filth, the Stalin, B.G.K....need I go on? Whether as a history lesson, to provide some consciousness-raising, or simply as a collection of some frigging superlative music, you need this record in your life. *David*

@ Sonic Reducer



V/A - "Welcome to the Bay" CD 33/69:08

From updated skate punk (Cheapskate, Jon Benet Strangle Hold) to Oi (Randumbs, Working Stiffs) to generic hardcore [hardcore as in F.U.s/N.O.T.A.] (The Idiots, The Evicted, Good Ol' Boys) to punk/metal (Lowlife, Retox, Zero Bullshit Society) to moments of pure brilliance (The Process, The Eddie Haskells, Fang, and Intrepid A.A.F.'s great version of Bill Collin's Special Forces classic "Make the Leaders Fight"), this compilation is completely on the fast and loud side of things. All of these bands are part of the local scene, but they are generally not Gilman/Adeline/New Disorder kind of bands (I'd throw Lookout in there, except their local bands are pretty few and far between nowadays), although all of the local bands play together usually at places like Conneley's, Kicks II, the Port Light, and Mission Records. Industrial Strength, who put this out with Beer City, deserves mass kudos for delivering a good view of bands that tour and play just as hard but don't get the kind of attention as others around here, including a few that they've released full-lengths from like The Process, Doomsday Device, and Oppressed Logic. Most of the bands fall into the tired "anti-P.C." camp (don't get me started) and most are probably pretty hard-drinking folks, but overall the bands are good and the music rockin'. But I gotta ask why tons of anti-racist bands are sharing a comp with a band as 'dodgy' as The Dead Smurfs. Hey, that's Industrial Strength, willing to ruffle some feathers in their quest to bring more Bay Area punk and metal to your attention... Check it out! *Jesse*

@ Industrial Strength, 2824 Regatta Blvd., Richmond, CA 94804

V/A - "Young God Records Compilation 2000 A.D." CD 12/58:15

Six artists/groups represented with two songs each. The first group, Angels of Light, sound dark and Nick Cave & The Bad Seeds influenced - very full and sometimes dramatic. The second group, Calla, has hushed guy vocals Elliott Smith style, and an almost Trent Reznor style of vocals on the second cut, which isn't as minimalistic as the first. The third artist, Ulan Bator, is very simple piano laden, twinkly, mostly instrumental stuff. Some whispered guy vox in French (not until about six minutes into the first song). the next group, Flux Information Sciences, lean more toward the industrial side. The fifth artist, David Coulter, also has a dark, artsy thing going on (Gee - do I sense a theme here?); violins and vocals in a very non-traditional style. The final group, Windsor For The Derby, are sort of electronic with simple guitar and drum parts, and again with the faint guy vocals. Overall, a dark feeling collection of Gothic industrial meets Indie. *Alise*

@ Young God c/o PO Box 150-031, Van Brunt Station, Brooklyn, NY 11215

V/A - "Happy Happy Birthday To Me, Vol. 2" CD 25/70:39

The second compilation of Happy Happy Birthday acts excels in bouncy, guitar-driven indie pop, instantly catchy and hummable. Ranging from geek rock (Boys Star Library) to dreamy music-box pop (Echo Orbiter), Happy Happy Birthday is tops for quick candy pop that is indeed all empty calories, but tastes sweet and sugary on the way down. - *J. Edward*

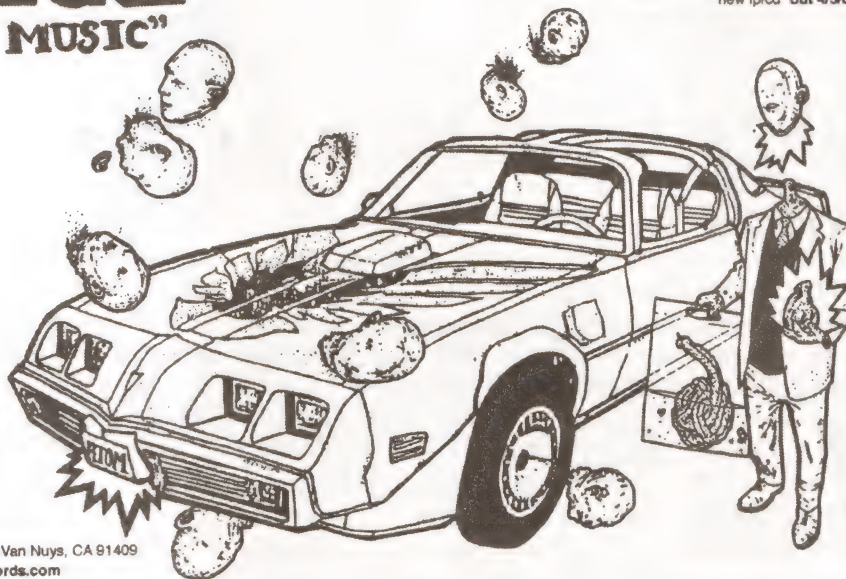
@ Happy Happy Birthday to Me, PO Box 1035, Panama City, FL, 32402

ATOM & HIS PACKAGE

"REDEFINING MUSIC"



new lp/cd out 4/3/01



Atom is the modern day Devo. Mixing Punk Rock anthems with 80's new wave synthesized pop.
US tour March 21st - May 17th



Hopeless Records PO Box 7495 Van Nuys, CA 91409
order online: www.hopelessrecords.com



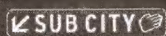
IDENTITY CRISIS SC019-cd

THRICE

coming 3.6.01 on Sub City

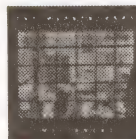
on tour with Samiam in March
go to subcity.net for tour dates

P.O. Box 7495 Van Nuys, CA 91409 www.subcity.net



The Weakerthans

new cd
out now



SC019-cd watermark



SC011-lp/cd left and leaving



SC008-lp/cd follow

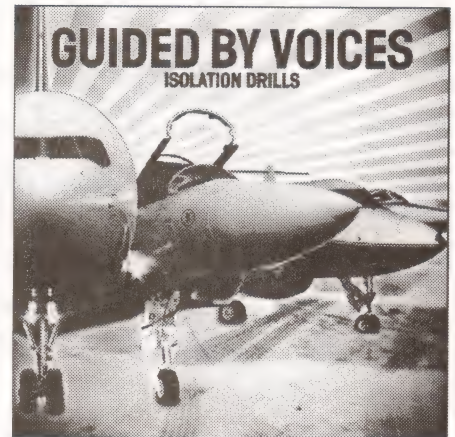
"The Weakerthans play pristine pop laced with deeply personal lyrics and impressively clever song craftsmanship" - *Jersey Beat*

"Pure fucking poetry in motion" - *HA List*

P.O. Box 7495 Van Nuys, CA 91409 www.subcity.net



Ever since the universal acclaim Guided By Voices received following the release of 1994's *Bee Thousand* and 1995's *Alien Lanes*, the indie spotlight that has focused on the band has produced intense scrutiny and controversy over each and every GBV release. Despite the considerable critical hype over last year's *Do The Collapse*, GBV fans had mixed reactions, at best. To some extent it's the age old dilemma of judging an artist's new work independently of the works that preceded it versus allowing the artist's past work to color that evaluation. In advance of the release of GBV's latest, *Isolation Drills*, I decided we would have not one, but two staff members review it, and print both. I didn't imagine we'd get a pair of opinions in such harsh contrast. As you can see both Robert and John are impassioned long time fans of the band. I encourage you to share your own opinions of the album with us by e-mail to spzine@excite.com, and we will post reader responses on our web site, just as we did with *Do The Collapse*. Mel C



GBV's Isolation Drills

John Wenzel

As the first, last, and only original member of indie-godfathers Guided By Voices, **Robert Pollard more or less commands the indie community's attention any time he releases an album.** The fact that his last few have been mildly disappointing does little to diminish this.

And so it was with 1999's *Do the Collapse*, GBV's eight-millionth "make or break" album, an album so overdone and buried in studio tricks that it lacked the spontaneity to make it a classic in the band's canon. By recruiting Ric Ocasek to engineer and mix *Collapse*, GBV seemed both hopeful and desperate for mainstream recognition. In any event, you can't fault Pollard for trying. His talent as a songwriter is undeniable and he can, as far as I'm concerned, rest on his numerous laurels for the rest of his career.

Thankfully, he only does this to a minor extent, releasing low-grade fan club albums on his Fading Captain Series label and raking in the praise from cult worshippers. When his balls are to the wall (or when he has to release another "big studio" album for TVT) he can deliver with the hits: anthemic, catchy songs full of pleasingly familiar chord changes and raspy, perfect vocals that stick in your brain like sugar-coated nails. Pollard has this way of blowing me away with the most subtle of tricks, and *Isolation Drills* is thankfully full of these.

Unlike *Do the Collapse*, **GBV's latest disc is one of modest, unassuming pop-rock tunes with straightforward lyrics and (gasp!) coherent themes.** As much as Pollard has talked about making concept albums in the past, *Drills* is probably the closest he's come. The usual themes show up: relationship troubles, loneliness and longing, etc. But this is coming from the man who wrote *Hot Freaks* and *Hey Aardvark*. And so it should seem odd that *Drills* coheres as well as it does, considering most of Pollard's trademark tactics are absent.

Isolation Drills shares more with 1997's *Mag Earwhig!* than anything else (and not simply because of the scattered 4-track moments). The production is tight and clean, thanks to producer Rob Schnapf (Beck, Elliott Smith). Pollard seems more comfortable and loose in the studio than on *Collapse*. And as much as everyone misses the

charmingly amateurish "classic" lineup, the new GBV can play the hell out of Pollard's songs. Guitarist Doug Gillard is technically proficient (as always), with rhythm guitarist Nate Farley adding a crunch and spark that lacked on *Collapse*. The bass (Tim Tobias) and drums (Jim MacPherson) are likewise solid and appealing.

Leading off with the previously released *Fair Touching*, Pollard wastes no time giving us the criminally appealing sing-a-longs we want and need. ***Chasing Heather Crazy* is a gargantuan single**, possibly the band's best shot at radio airplay. *Twilight Campfighter* is a great jangly, mournful song with plaintive vocals. The obligatory acoustic tune, *Sister I Need Wine*, turns out to be haunting and beautiful.

By the time you hit *Glad Girls* with its chorus of Brian Wilson's on methamphetamines, you can't deny the almost ridiculous subtlety with which Pollard is assaulting you. Not that the songs don't rock: most sound best when cranked on your stereo, especially the Who-ish *Pivotal Film*. It's the fact that **more than ever, Pollard seems ready to let the raw elements speak for themselves**, without cloaking them in Brit-rock conventions or varied production techniques. *Isolation Drills* is an honest, beautiful, and frequently hard-edged album that shows Pollard's willingness to change and reasserts his relevance because of it. - John Wenzel

Robert Haines

I have just finished listening to *Isolation Drills* the newest Guided By Voices album for the third and final time. I say final because it is a dull, uninteresting and **pointless release by this once great band** and I have no intention of ever subjecting myself to it again. As the previous GBV album was the dire *Do The Collapse* this takes some doing. *Collapse* suffered from a mixture of uninspired songwriting and obtrusive production by Ric Ocasek on the few worthwhile tunes.

***Isolation Drills* does not contain one decent song - not one!** The opening track *Fair Touching* was the fourth best song on the 6 track CD Pollard released as Lexo & the Leapers. A big studio rehash of a mediocre song to

open the latest attempt at mainstream glory does not bode well. The best thing one can say about this record is that it mercifully isn't as long as the 50 minute plus *Do The Collapse*. When GBV released *Mag Earwhig* in 1997 I honestly felt as if they couldn't possibly make a worse record but after *Collapse* and now *Isolation Drills* that seriously flawed Guided By Verbe effort seems a masterpiece in comparison.

A brief track by track summary is regrettable but necessary. *Fair Touching* - Weak. See above. *Skills Like This* - Yet another ponderous rocker of the sort Pollard apparently is convinced he excels at. He is mistaken. *Chasing Heather Crazy* - Pollard used to effortlessly write catchy classic witty pop songs. Now he strains to write dumb not as catchy as he thinks songs with lyrics a 14 year old would be embarrassed by. *Frostman* - An acoustic vignette obviously included as a cop to longtime fans who dislike his big studio forays. Unfortunately, these fans (myself included) have heard *Crocker's Favorite Song* of which this cynical throw-away is a pathetic shadow. *Twilight Campfighter* - A parodists idea of a GBV song title wed to nobody's idea of a GBV song. *Sister I Need Wine* - Brother that's the last thing you need. *Want One?* - NO! Ready to do battle with *Optical Hopscotch* from *Collapse* and *Isolation Drills* ' *Pivotal Film* (wait i'm getting ahead of myself) for the worst ever GBV song crown. Makes *Zoo Pie* sound like *I Am A Scientist*. *The Enemy* - There is no reason this song should exist. *Unspirited* - In the interest of truth in advertising this should be the title track. *Glad Girls* - **That a 43 year old man wrote this pap is pathetic.** That it's the same man who wrote *Goldheart Mountaintop Queen Directory* is profoundly depressing. See *Chasing Heather Crazy* above. *Run Wild* - See *The Enemy* above. *Pivotal Film* - Sample lyric "Pivotal Film selling out your monkey." Confessional Lyric "Grotesque and arrogant." *How's My Drinking?* - Not as fruitful artistically as when you wrote *Drinker's Peace* Bob. According to the TVT press release this is the most depressing song ever written. Whatever. Elliot Smith apparently plays organ on this song though it might as well have been Jim MacPherson judging by the results. *The Brides Have Hit Glass* - If I really tried I would probably like this song. I didn't have to try to like *Propeller*, *Bee Thousand* or *Alien Lanes*. *Fine To See You* - Tobin Sprout apparently plays piano on this. See the organ part on *How's My Drinking*. *Privately* - "Selling Dayton by the Pound" or was that Emerson Lake & Pollard?

What's wrong with this record and GBV in general?

1. Pollard is very defensive about longtime fans complaints that he is no longer "lo-fi." He misses the point in a few ways. The reason the lo-fi records appealed to us was that they were different than the slick overproduced music of the early 90's. **No one outside of the Rolling Stone magazine office thought GBV would be better if only they could get some slick production.** These records (I'm basically talking about everything from 92-96 including *King Shit & The Golden Boys*) moved us because they were an amalgam of all the great experimental pop music from The Beatles and Bowie to Wire and The Soft Boys but they also had a bootleg quality as well. By not recording in big studios GBV were able to leave in offhand gestures, imperfect playing and vocal meanderings that gave the music life warmth

and immediacy. The lack of precision was a breath of fresh air in a sterile musical environment. The do-it-yourself ethic of classic GBV spoke both to ageing punk true believers & young indie rockers raised on homemade zines as well as anyone who loved classic pop hooks. Big studio production has smoothed out all the rough edges in GBV's music and Pollard's formerly endlessly inventive vocals have become stiff and listless. The newer material is also sorely lacking in the whimsical humor of the earlier GBV. Pollard's lyrics have been on a steady decline which has its roots as far back as *Tonics & Twisted Chasers* and they've hit the dirt recently. What was once effortless is now calculated and getting the Foo Fighters producer to record the results is no help, especially when the songs aren't even as catchy as the Foo Fighters. 2. The musicians Pollard chooses to work with have moved his music in a plodding and predictable direction. **Songs like *Zoo Pie*, *In Stitches*, and *Skills Like This* would have been unthinkable with the Tobin, Mitch & Kevin lineup.** Jim MacPherson is exactly the kind of heavy-handed drummer Pollard didn't need to hook up with. The greatest single evil confronting fans of GBV's classic songs however is Doug Gillard. GBV was never about wank ass guitar noodling and there will never be another good GBV record if he is involved. He keeps the solos to a minimum on *Isolation Drills* but the cliched arpeggiated bass note figure he brought to the party gets an airing in virtually every song. Pollard's prog tendencies were thankfully kept to a minimum by the technical limitations of his earlier collaborators but with Gillard in the mix the arena rock seeps in. [Note to Bob - Ramones good, Rush bad.] 3. The biggest problem with GBV is unfortunately attributable to Pollard himself. When I first met Bob after a San Francisco show when *Alien Lanes* had just come out he was as funny, accessible and warm as could be imagined. He has always been gracious with me both as a fan and when I had the opportunity to interview him. However, his continuing descent into the worst cliches of rock star behaviour on stage is getting the better of him. **The frat-boy drunken antics are way past their sell-by date.** After six years of catching every GBV show I could (even driving to LA from the Bay Area) I wouldn't attend a current GBV performance if you paid me. In addition to the aforementioned neanderthal hijinks I have no interest in seeing songs that mean a great deal to me mauled by the palookas that now call themselves GBV, who evidently can't wait to play *Zoo Pie* or *I Am A Tree*. **A big part of the problem are Pollard's acolytes and sychophants** who are using the party atmosphere of GBV shows to regain some lost frat house glory or glory they never had. Bob has people telling him his every turd is a pot of gold so why take a look within right? These hangers-on are doing fans of Pollard's music an injustice by encouraging mediocrity and refusing to take him to task when the shit just isn't cutting it. I recently watched "Watch Me Jumpstart" the GBV documentary movie from a few years ago, and felt sick to my stomach as Pollard said his only hope for success was being happy with the records he makes. Now as he claws so desperately to attain radio hits and mass success I have to turn away. I'm done. I'll listen to *Bee Thousand* for the thousandth time and enjoy my memories, but not without some bitter sadness. - Robert Haines

COMPILATION COMPLICATIONS

BY DAVID HILL

At long last, it's the return of Compilation Complications!! I'll dispense with the usual long-winded introductory statements and go right into the music, all of which is available on the ever popular Compact Disc format!

Les Plus Grands Succes Du Punk

French rock'n'punk has gotten a bad rep in some quarters, considered to be laughably substandard dreck from a country that worships Jerry Lewis. Despite some French bands that obligatingly play into this stereotype, said argument has its shares of holes, mainly in the from of such bands as Metal Urbain, Kidnap, No-Talents, Splash Four, etc. While there's enough lesser material on this particular compilation (some of which also appeared ages ago on the "Skydog Commando" album) to give weight to the xenophobes' argument, there's also some damn fine stuff here from the likes of the Dogs (no relation to the American band), Metal Urbain, Dentiste, & Les Olivensteins. Not to mention that it features Pura Vida's "Last Night" which was used as the opening theme song for the old Maximum Rocknroll radio show! While the hit-to-shit-to-just-okay ratio isn't as favorable as I'd prefer, there's still enough stuff on here to make this recommendable (the high points more than make up for the low ones). Note: there's supposed to be a double-album vinyl version with four extra tracks, though I have yet to stumble across it. Liner notes include some info on each band, but it's all in French. Other bands included here are: Little Bob Story, Lou's, Private Vices, Asphalt Jungle, Taxi Girl, Marie Et Les Garçons, Guilty Razors ("Don't Wanna be a Rich"), Abject, Les Scooters, Kalfon Rock Chaud, Rockin' Rebels, Gazoline, Calcinator, Controle, 84, & Electric Callas.

Skydog/Melodie Distribution

This Is the A.L.F.

Yet another compilation of songs dedicated to pounding down brews, smoking blunts, and fucking shit up, featuring bands much beloved by Hit List such as Shit, wrong comp! Actually this compilation does advocate Fucking Shit Up, but more in the name of animal liberation, as you can tell by the subject matter of the songs. There's some classic Anarcho-Punk here, the kind that seem to stretch the boundaries of the genre instead of settling for 1-2-3-4-hardcore. The booklet doesn't contain any info on the bands, but instead features liner notes on vivisection and activity in slaughterhouses; trust me, after reading the liner notes

you'll think twice about going to McDonald's for dinner tonight. While some of this hasn't stood the test of time, there's enough good stuff on this 25-song collection to make it worth picking up. Bands are: Conflict, Flux of Pink Indians, Chumbawamba, Subhumans, Dirt, Existence, Icons of Filth, Poison Girls, Liberty, Citizen Fish, & Lost Cherries. (Sorry, no Vegan Reich) *Mortarhate PO Box 448, Eltham, London SE9 2QS*

Total Anarchy

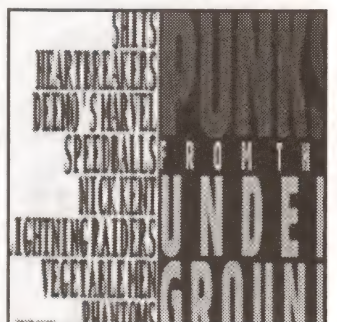
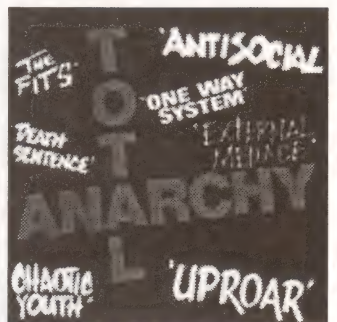
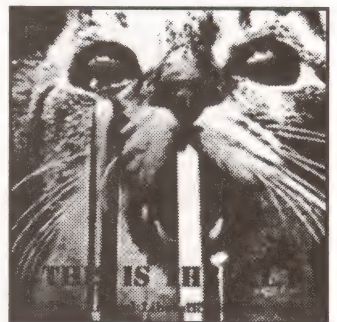
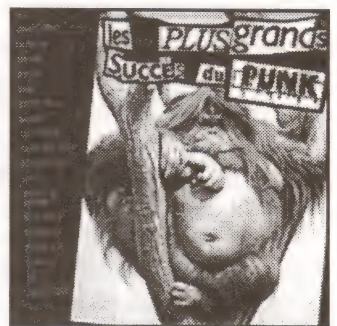
This is a reissue of an '82 compilation, featuring ten bonus tracks from the same bands. This compilation features the sounds of early 80s U.K. hardcore, when bands whose names would later be written on the back of hundreds of leather jackets were busy plying their trade. There are some good tracks on here from the likes of One Way System as well as comparatively lesser-knowns as External Menace and Chaotic Youth, but most of this simply ranges from generic to just "okay"; your typical "Punk & Disorderly" compilation could lay this to waste. Probably worth getting used and cheap for the better tracks on here, though it should be pretty low on your list of priorities

Step-1, PO Box 21, Tenterden, Kent TN30 7ZZ, England

Punks From the Underground

Here's a real curiosity for ya. This is what I'm guessing is either a reissue of a '77 compilation or a compilation of tracks that Skydog had lying in its vaults during that period. The artwork looks like it was copied from another source, while the booklet features lyrics (no info on bands) and a track listing in Japanese. Chances are this was either licensed or "licensed" by Skydog for Japanese release. In any event, this is mainly rawk that managed to be passed off as "punk" due to the times. The two Heartbreaker tunes sound like different versions than what appeared on the album, so it might be worth picking up cheap if you're a Heartbreakers completist; otherwise there's far too much shit on here to make this recommending. Other bands: the Shits, Deeno's Marvel, Speedballs, Nick Kent (UK journalist who was apparently in the Sex Pistols for thirty seconds), Lightning Raiders, Vegetable Men, & the Phantoms. Note: Nick Kent's book of material "The Dark Stuff" is actually worth checking out. Just stay away from his musical works.

Skydog/Melodie Distribution



AK-79

This is a reissue of the 1979 punk compilation of New Zealand bands, featuring single and unreleased songs from the same era as bonus tracks, resulting in a total of 25 tunes. The only thing I can think to say is that this is frugging superlative! These bands were obviously captured when punk (to them at least) was still fresh and exciting, resulting in some energetic, catchy, and just plain good tunes. (A few songs may not be up to snuff, but there's no plodding identipunk here) There's too many great songs to mention, so the only thing I can say is drop what you're doing, run to (or, more likely, log onto) your favorite record store and pick this up! You will not be sorry. The booklet comes with pretty informative liner notes on the both the bands and the scene at the time, another plus. Bands: Suburban Reptiles, Scavengers, Terrorways, Proud Scum, Swingers, Primmes, Toy Love (Chris Knox's old band), Features, Spelling Mistakes, & Marching Girls.

Flying Nun/Propeller Records

World Class Punk

This is the reissue of the 1984 tape compilation, organized by one Mykel Board, whose aim was to include as many countries and punk styles as possible. He succeeded, since he ended up with 27 bands from 25 countries (how many "international" compilations do you know of that only seem to feature four countries?) Along with the identifiable "punk" tuneage, here's also a gathering of folks who Mykel felt pushed the limits of punk and/or may not have seemed too punk to jaded American/British folk, but could be considered punk in their homeland. (Let's face it, it's far easier to be a punk in San Francisco or London than in countries like South Africa, especially back in 1984). It's a shame that some of these bands (such as Czechoslovakia's A-64 or Ireland's Exile in the Kingdom) were never from again (or at least had records that were as easily accessible). Song quality is a bit sketchy in spots, though considering the lack of 24-track studios at the time in places like Mexico & Yugoslavia this can be overlooked. While this may not be as classic as, say, MRR/Sonic Reducer's similar "Welcome to 1984", this is still both a good compilation of music and a good history lesson well worth adding to your collection. Other bands: What?, Zyklome, Ratos De Porao, Deja Voodoo, Warriors of the Last Days, Sort Sol, Zero Point, Bastards, Nervose, Villa 21, B.G.K., Hova-lett Nagyfero Bikini, Purrkurr Pillnikk (featuring some future Sugarcubes), Cheetah Chrome Motherfuckers, Solucion Mortal, K4, Akutt Innleggelse, Dezerta, Pop Guns, Slips & Sperma, E.A.T.E.R., Grisen Skriker, Copulation, Mottek, & Herpes Distress.

ROIR, 611 Broadway #411, New York, NY 10012

The Good Vibrations Story

Similar to, but not part of the "Insert-Label-Here Records Punk Collections" being released by Anagram (I might do a feature on those in a later issue), this is a retrospective of Ireland's Good Vibrations label, responsible for released some of the vintage punk coming out of Ireland in the late 70s. While they didn't have Stiff Little Fingers on their label, they still manage to release some great melodic punk from the likes of the Undertones, Rudi, & the Outcasts (all of whom are featured here) as well as other bands of less known but not lesser quality. The liner notes feature extensive liner notes from label owner Terri Hooley. There's a few clunkers and "just okay" tracks here, and some of the bands' B-sides are excluded (a volume II has yet to materialize) but overall this is well worth picking up. Other bands: Victim, Xdreamysts, Protex, Spider, Ruefrefx, Tearjerkers, Moondogs, Tee Vees, Shapes, PBR Streetgang, Kameronas, Bankrobbers, and Terri Hooley himself.

Dojo, PO Box 281, Canterbury, Kent CT1 288, England

Varning! For Punk!

Whoa! This can be considered the Rosetta Stone of Swedish hardcore: 3 CDs of raging vintage hardcore from the likes of Mob 47, Anti-Cimex, Asta Kask, Avskum, DTAL, Rosvett, & Moderat Likvidation, as well as a host of others. Each band has its own page in the booklets, with lyrics and band info (it's all in Swedish of course). Wish they had some English-language notes and/or annotation as to which releases, if any, these tracks originally come from, in the end that's just nitpicking. It'll probably take a bit of a search to find this, but trust me, it's worth the effort. Other bands: Sixten Redlos, Mesk, Rolf & Revoltorerna, P-Nissarna, Subway Army, Swankers PMS, Product Assar, The Bristles, Kurt I Kuvos, The Past, Arroganta Agitatorer, Streg-Bank, Disarm, Katastrof, Puke, Lobotomi, Svea Rikes Hjalmar, Reklamation, Sotlimpa, Inge Val, Snobbslakt, DNA, Anti Posorerna, Jesus Njure, Missbrukarna, Noncens, WC, Ett Ackord, Diabliesse Grupp, Terror Pop, Trojne, Slaskfittorna, Trogsta Trask, Spy, Huvudtvatt, T.A.S.K., Ernst & the Edsholm Rebels, Nyx Negativ, TST, Oroliga Kalkoner, Gods of Masterbation, Wax, Stures Mjall, Sune Studs & Gronlandsrockarna, Existenz, Destroy, & Ab Hjarntvatt. Whew!

A.G.G. Tapes and Records

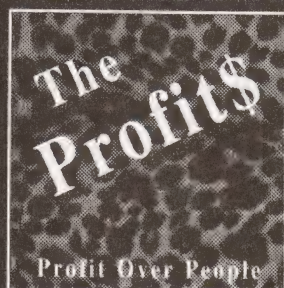
Well my fingers are about ready to fall off from that last entry, so I'll sign off for now. Send dem vintage punk/hardcore compilations to the Shredding Paper address.



RODENT POPSICLE RECORDS



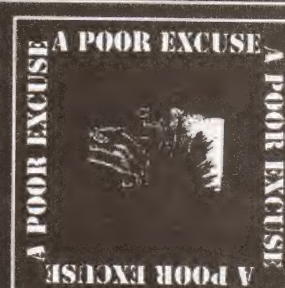
A GLOBAL THREAT "In The Red" 7" EP
6 NEW SONGS FROM THIS BOSTON PUNK
BAND. 1st 1000 PRESSED IN RED VINYL



THE PROFITS "Profit over People" CD
KILLER DUAL VOX POLITICAL PUNK ROCK
21 SONGS IN 26 MINUTES END OF STORY!



TOXIC NARCOTIC "89-99" CD/LP
19 RECORDED CLASSICS FROM BOSTONS
LONGEST STANDING DIY HC/PUNK BAND!



A POOR EXCUSE "S/T" 7" EP
NEW BAND IN THE VEIN OF
EARLY BOSTON HARDCORE



CRASH & BURN "S/T" CD EP
7 SONGS OF DRUG-FUELED BOSTON
PUNK ROCK & ROLL!



THE STATISTICS "S/T" 7" EP
RAW & AGGRESSIVE SING ALONG PUNK
FROM THIS BOSTON PUNK BAND



AUGUST SPIES "94-97" CD EP
CONTAINS ALL SOLD OUT EPs &
SPLITS 32 SONGS IN ALL!



TOXIC NARCOTIC/THE UNSEEN
"SPLIT" 7" EP
BOSTONS FINEST!

ALSO AVAILABLE: **TN/AUGUST SPIES** SPLIT 7" EP, **FALLEN SHORT/DISASTER STRIKES** SPLIT CD EP, **RAZORWIRE** 7" EP
TOMMY & THE TERRORS CD EP, **SHOOT THE HOSTAGES** CD, **CLASS ACTION** 7" EP, **R.P. RECORDS COMP** CD
7" RECORDS - \$4 PPD 3 FOR \$10 / CD EPs - \$6 PPD 2 FOR \$10 / CDs - \$8 PPD 2 FOR \$15 / LP - \$10PPD
ADD \$2 PER ITEM FOR OVERSEAS AIRMAIL. SEND S.A.S.E. FOR UPDATED CATALOGUE. SEND \$2 FOR PATCHES, STICKERS, PINS, POSTERS, AND ANY OTHER JUNK WE WANNA SEND YOU!
RODENT POPSICLE RECORDS, P.O. BOX 1143, ALLSTON, MA 02134

"DEMONS"

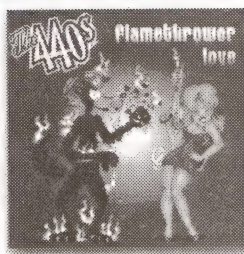
RIOT SALVATION

12 BLASTS OF PURE PUNK ROCK - DIRECTLY FROM STOCKHOLM TO YOU!
LP \$9/CD \$11 Postpaid US



GEARHEAD RECORDS
P.O. Box 421219
San Francisco, CA 94142
www.gearheadmagazine.com

Singles Going Steady



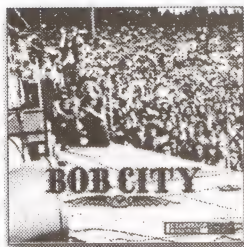
440s - "Flamethrower Love/Satan's at the Spot" 7 inch

A-side's a pretty weak take on the Dead Boys chestnut, while the flip is a pretty average original about Satan that's about as scary and satanic as a six-year old wearing a bedsheet on Halloween. Doesn't come close to rockin' I'm afraid. *David*

A Planet For Texas/Bob City - split 7 inch

A Planet For Texas, despite the awful name, is one funny kick-ass band! Their 2 songs, "The Lutheran Sisterhood Gun Club" ("With a 40 of Colt and a Colt .44/ they're a knock-knock-knockin' down heaven's door/ and the girls with guns go marching on!") and "The Ballad of Skinhead Joe" ("Skinhead Joe said unto me 'oi oi oi and sodomy!'") are two rad punk tunes. The latter song is the stand-out, a touching tune celebrating "the baddest motherfucker at the hardcore show" sexual awakening, with tolerance and humor to go around. Really brilliant, I can't imagine what the baldies' reactions in APFT's native Columbus are, but I suspect it's pretty entertaining. The B-side, featuring fellow Columbus band Bob City, is more rock and more oddball but a lot less listenable. *Jesse*

@ Diaphragm, 2480 Indianola Ave., Columbus, OH, 43202



Adam West - "Piece of Ass/Iron Chain" 7 inch

The band gives up two more slices of their brand of punkish rock, sometimes working up a good head of steam, otherwise falling to the temptation of rawk. If you're already a fan you'll be into this, if you're not this probably won't be the record that converts you. *David*

@ Wax, no address



Airport Girl - "The Foolishness..." 7 inch

This eight piece from Nottingham is getting compared to Belle and Sebastian, but I'd take this by a mile over anything B & S have ever recorded! I'm a fan of the latter, so you can imagine how blown away I am by this. Both sides are from their album, and doing this 6 minute tune as a single is bold. The full title is, "The Foolishness That We Create Through Love Is the Closest We Come To Greatness". If you like your Britpop catchy and orchestrated with great vocals and lyrics, seek this out. The best single in years! *Mel*

@ airport_girl@bigfoot.com



Akanso/Seven Days of Samsara - split 7 inch

I'm gonna do this one band at a time. Akanso - really good Minor Threat influenced hardcore. Impressive musicianship, vocals, and lyrics. Unfortunately, the liner notes say this band is history. Seek this and their other releases out, and I'm sure you won't be disappointed. Seven Days of Samsara - believe it or not, the record speed changes for the second side. A little slower on the music end, but very hardcore. Non-discernable lyrics, but kicks ass anyway. Reminds me of the Red Scare or Orchid. The packaging on this is really cool too. It's made from used express mail envelopes with lots of pictures and notes glued inside. Neat. *Laura*

@ Ricky Schroder Fan Club, 2501 India Ridge Drive, Glenview, IL 60025



Alien Blood Transfusion/Thirteen Ghosts - split 7 inch

Alien Blood Transfusion give up two surfpunkish rock instrumentals, not dissimilar from what Agent Orange used to do; not bad, if not stellar. Thirteen Ghosts for their part do some fine surf instrumentals, throwing in a few samples here and there but with music that could definitely stand on its own. Worth hunting down for the Thirteen Ghosts side. *David*

@ Acme, PO Box 441, Dracut, MA 01826

American Heartbreak/Toilet Boys split 7 inch

American Heartbreak is back with a solid power pop/ballsy rockin' original, and a cover of the Stones' "Heartbreaker" These guys are steeped in the tradition of bands like the Stones, 60's based rock with more than a touch of Rock 'n Roll blues at the heart of the vocals. The two Toilet Boys tracks are recorded live at a show in SF; I'm not that big a fan of live recordings, and this one is not much better than others. The sound is muddy, the sonic quality of these glam throwbacks doesn't really come through at all. I'm sure they are plenty of fun live, but this doesn't do them justice. *Steve*

@ Coldfront, PO Box 8345, Berkeley, CA 94707



Antiseen - "Sabu/Sick Things (live)" 7 inch

A-side's a tribute to the wrestling star that brings back the plummeting power of the Antiseen of yore. The B-side is kicks in some organ to provide some atmosphere, a nice touch, but not what I'd call prime Antiseen. Probably worth getting just for the A-side. *David*

@ Steel Cage, PO Box 29247, Philadelphia, PA 19125

Beatings - "The Ballad of Jimmy & Jenny.../Sex Beat" 7 inch

I guess they call themselves new wave glitter punks, and I couldn't argue with that description. Two pretty nifty slices of glitter-punk tuneage, including an almost otherworldly take on the Gun Club's "Sex Beat". Definitely recommended. *David*

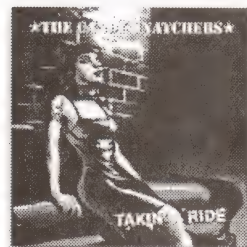
@ Wax, no address



Big Jim - "Take Me Home" 7 inch

1st song: Welcome to the latest installment of slow country rock with off key vocals. Perfect for a bar - after you're already drunk. Competent guitar, but otherwise unoriginal. 2nd song: Is this the same band?! Much better with spastic guitars and spoken vocals, more like the Supersuckers. This 7 inch was made in '98, and basically the change of styles confused the hell out of me. Maybe you can figure it out. *Laura*

@ Last Chance, 3812B SE Division, Portland, OR 97202



Candy Snatchers - "Ugly on the Inside" 3 song 7 inch

Three exclusive tunes from Virginia's finest, this time incorporating keyboards into their patented brand of punk rock. It doesn't make for a bad approach, but the tunes here aren't as stellar as, say, on their recent CD. Not bad, but it's more for the fan than the first timer. *David*

@ Get Hip, PO Box 666, Canonsburg, VA



Capital City - "The Sound" 7 inch

Combining full-on radio rock hooks with spritely vocals and caramel-sweet melodies, Capital City summons the best of indiepop, tempered with pop radio savvy. "The Sound" dishes out smart, mid-80s pop stylings. Dueling guy-girl vocals and more bounce than a room full of beach balls make this an instant gem. *J. Edward*

@ NearBy Music, PO Box 441448, Somerville, MA 02144

Cecilia Et Ses Ennuis - "Mon Engin D'Enfer" 3 song 7 inch

Cecilia used to front ace French punk sensations No-Talents, though fans of that particular group will most likely be in for a surprise when they hear this. Cecilia and her new set of musical comrades take on the vintage 60s sounds of her homeland, working on both rockers and pop-rock tunes. Not sure yet if this was a equal trade of bands, but this is pretty good. Wouldn't mind hearing this next time I'm at a Bardot-a-go-go event. *David*

@ Telstar, PO Box 1123, Hoboken, NJ 07030

Cecilia et Ses Ennuis - "On M'Appelle" 3 song 7 inch

Cecilia and friends do the French thang, going for a sultry 60s sound on the A-side and a more rocking approach on the flip. The resulting tunes sound like they could have come from one of those 60s French bootleg compilations or a volume from the "Ultra Chicks" series perhaps. Not quite as stellar as the aforementioned vintage 60s French tuneage they take their cues from, but still pretty solid. *David*

@ Dionysus, PO Box 1975, Burbank, CA 91507



Chickenhawks - "Live as Hell" 5 song 7 inch

Sioux City punks caught live in Hostile City (is that near Cleveland?), playing pretty fun punk-rock. The sound is reasonably good, and while this record probably won't convert too many newcomers it's still a nice souvenir for fans. *David*

@ Steel Cage, PO Box 29247, Philadelphia, PA 19125

Corncrib Radio Brigade - "Devotees" 7 inch

Minimal noise rock with a guitar/bass sound that brought to mind feedtime (sic), for those who recall that underrated band. "Saddle Lore" makes an attempt at quirky melodiousness and "Ovejo Negro" growls like an AmRep band. Recorded in '93/'94. Not bad. *Anthony*

@ Pathos, 8405 W. 6th Ave., Portland, OR 97219



Crimson Sweet - "Robot Bus Driver" 4 song 7 inch

These songs are rock-n-roll for the purist with crunchy guitar and bad attitude. Vocals are screamed/sung in the way of Red Aunts and 7 Year Bitch. The band is from New York and this is their self-released debut. They seem like they'd be great live. It would've benefited from a lyric sheet, but there was a free sticker, so I'm not complaining! *Laura*

@ PO Box 20506, Tompkins Sq. Station, NYC, NY 10009

Dianogah - "Hannibal" 7 inch

"Hannibal" is an otherwise better than run-of-the-mill, mid-tempo, instrumental, open note guitar noodle dish, except for the swampy bass part, which sets it off. BAM! Can't say the same for the b-side, which has a ridiculously long title. *Anthony*

@ Southern, Box 25441, Chicago, IL 60625

Dollicious - "Cold Cinder" 7 inch

This reminds me of such early girl bands as X-Ray Spex and Siouxsie & the Banshees. In true British 77-style punk, this debut single packs in snotty girl vocals, bitchin guitars, and hard-hittin skins. A very catchy sound. I look forward to their full-length release coming soon. *Laura*

@ Dollicious, 39 Newcourt House, Pott St, Benthall Green, London E2 OEG, UK



Dragons - "Woah Yeah!/Wasted Days and Wasted Nights" 7 inch

Solid San Diego punk n roll from these veterans. They've been pounding out tunes like the A-side since Electric Frankenstein was swimming around in Sal's nutsack, but they've always eluded mass recognition for some reason. I was lucky enough to catch them years ago at an Incredibly Strange Wrestling show at the Transmission, for which they were a perfect band. The B-side is a rocked-out version of Freddy Fender's "Wasted Days and Wasted Nights," giving ol' Freddy a successful Johnny Thunders make-over. Thumbs up, for those about to pound some Pabst and rock out, this single's for you! *Jesse*

@ Gearhead, PO Box 421219, San Francisco, CA 94142



EC8OR - s/t 7 inch

EC8OR should buy stock in Nyquil. Garage inspired overdrive-laden songs with weird samples laced throughout. Song topics are the aforementioned sleep inducer and the woes of bill paying. Very noisy with no tune. Like a mixture of Guitar Wolf and Ween. This duo from Berlin mix dance beats, metallic guitars, and tortured computer noises. I guess it's a mixture I'm not willing to swallow. *Laura*

@ Digital Hardcore



Flakes - "Bip Bam Boom!/Roulette" 7 inch

Two fun energy-laden garage rave-ups that do not come even close to disappointing. Not that it's usually a good idea to buy a record based on the drummer, but this proves once again the theory that if Russel Quan of Mummies/Phantom Surfers/Dukes of Hamburg/Bobbyteens is in a band, chances are you can't go wrong. Pick this up today. *David*

@ Just Add Water, PO Box 420661, San Francisco, CA 94142



Foreign Legion - "The Years Gone By" 4 song 7 inch

Four songs glorifying and reminiscing the days gone by when these punks were just lads. Nothing too complicated here, but, hey, who needs that? Recommended if you like 80's influenced punk sing-alongs about the old days. *Laura*

@ Upstart, 65A W. Madison Ave #254, Dumont, NJ 07628



Fortune & Maltese & the Phabulous Pallbearers - "Sonic Sounds From Seattle" 4 song 7 inch

"The lost Fortune & Maltese sessions from Kearney Barton's legendary Audio Recording, Inc.", or so the blurb sez. Taken from said 7/29/98 sessions, this ends up being pretty energetic and pretty fun 60s-loving tuneage (unlike certain other bands they don't sound like they're too busy perfecting their pose to have fun). If it's true they're no more (their website describes this as being their "explosive...finale") then at least they went out on a high note. *David*

@ Dionysus, PO Box 1975, Burbank, CA 91507

Gein and the Graverobbers - "Humanoids From The Deep" 5 song 7 inch

From Acton, Massachusetts comes surf horror mongers Gein and the Graverobbers. They blend the black and white B movie drive in horror ethic with the reverb and drive of surf. This is the official release of their first single. Below the murk lies some really good surf, displaying solid writing and arranging. *Phil*

@ www.geinandthegraverobbers.com

Gene Defcon - "Baby, Hallelujah" 4 song 7 inch

Yowza! Gene & co. bring you four songs of catchy new-wave party tunes, the kind of songs you expect to have heard on the Valley Girl soundtrack, and that's a compliment. It only stumbles on the last tune "Only a Man-Girl", but by then you'll already be convinced of their claim of being "Olympia's #2 party band". *David*

@ Modern Radio, PO Box 8886, Minneapolis, MN 55408



Get Up Kids/Rocket From the Crypt - split 7 inch

One song from each band, with another solid indie rock outing for the Get Up Kids, the current darlings of the indie world these days. Very melodic with good vocal work and great harmonies, this has a lush sound that makes me think these guys have discovered some mid-period Beatles mixed in with the Andy Williams records their parents own. Still, it's nothing more than good indie rock that feels like lightweight stuff compared to the other side of this 7 inch. The Rocket From the Crypt track is a solid outing with a nice arrangement of horns and snarly vocals. These guys have been around for awhile now, and although they've always been critical darlings with their mix of 50's rock, punk and soul leanings, they've never achieved the sales success one would have expected; the young kids on the flip of this record could learn a thing or two about throwing your heart and soul behind your efforts. *Steve*

@ Vagrant, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403

Helen Zacharia - "Save the Plants" 4 song 7 inch

This is like music made in a vacuum. There was no one around to tell Helen Zacharia what she could and couldn't do. The first track is a blast of supersonic guitar noise, a total flashback to early glam. What follows it? A pretty folk song with haunting lyrics. Then along comes the real weirdness, blending echoing vocals, acoustic guitar and a definite Velvet Underground influence. Things get really strange with the climactic tune, all hissing, creepy words and dark, buzzy chords. Zacharia is an original talent with a compelling style. *Mark*

@ NDN, PO Box 13147, The Woodlands, TX 77393



Kaos - "Product of a Sick Mind..." 3 song 7 inch

Originally released back in 1980 by seminal LA punk label What? Records, this disc features the talents of one Stingray, then fresh out of seminal band the Controllers. This slab features vintage and just plain-cool punk rock as only the West Coast could give up, worthy of being on one of the better Killed By Death comps. (actually I think some of it was). Whereas the passing of time shows up some punk slabs to be, well, of more "historical" instead of musical value, that ain't the case with this particular platter, which includes the punk classic "Top Secret". Pick this up TODAY! *David*

@ Bacchus Archives, PO Box 1975, Burbank, CA 91507

Les Sexareenos - "Can You Do the Nose Mustache?" 4 song 7 inch

Featuring some survivors of the late lamented Spaceshits, this features some great energetic garage punk (which includes a mindblowing take on the Rovin' Flames' "I Can't") that has yet to fail at putting a smile on my face. This is

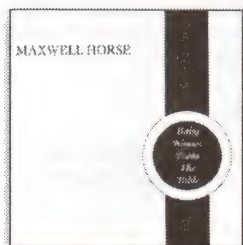


definitely one of the party platters of the year. *David*
 @ Telstar, PO Box 1123, Hoboken, NJ 07030

Lost Sounds - "1+1=Nothing" 3 song 7 inch

Despite the corpse paint these folks are wearing, this sounds more like one of those darker post-punk pre-goth bands that used to put out local seven inches after absorbing the sounds of Joy Division, et al back in the early eighties. If it was released about twenty (fuck...) years earlier, the title track could probably have been lumped in with the "Batcave" semi-movement; moody and angst-ridden, releasing the tension in a powerful burst near the end. The songs on the flip (with female vocals) have more of the power of punk, though they could still be described as dark and atmospheric. Not bad at all. *David*

@ Empty, PO Box 12034, Seattle, WA 98102



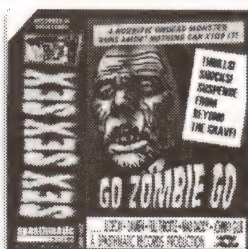
Maxwell Horse - "Sun Devil" 7 inch

Two moderately catchy pop rock tunes by a Nor Cal trio. A little help with the vocals is in order, like, I dunno, find a singer, maybe! The drummer calls himself El John. *Anthony*
 @ Dimed, PO Box 590156, San Francisco, CA 94159

Mazinga/Sex Sex Sex - split 7 inch

Michigan's Mazinga do the Electric Frankenstein punk n roll thang, complete with wank-filled guitar leads and singer-with-a-Pabst-in-one-hand, microphone-in-the-other vocals and lyrics. Sweden's Sex Sex Sex is a more horror-themed Electric Frankenstein with a G.G. Allin cover ("Bite It") to boot. I was disappointed by the rock reading of one of G.G.'s better tunes, they should've gone for another original instead. Still, Sex Sex Sex are definitely the star attraction here, although a lot of that U.S./Scandinavian Gearhead/Turbo Negro thang is really, really tired- once you have an Electric Frankenstein and a Turbo Negro, how can a band improve on the formula? I certainly wouldn't walk out of a Sex Sex Sex show, but I might not stick around for all of Mazinga's set, although it would depend on how much beer I'd drunk by their set time. On nifty light purple wax. *Jesse*

@ Spastmatic, PO Box 20913, Mesa, AZ, 85277



Morning Shakes - "Piss Off Daddy/Civilizations Dying" 7 inch

Two final bursts from this now-defunct NYC garage-punk combo. "Piss Off Daddy" is a medium-paced stomper, not bad, if not stellar; it has more the feel of an album track than the A-side of a single, if you know what I mean. (was no surprise to hear that it actually was originally an album track from their "Switchblades & Sideburns" release on Stiff Pole Records) "Civilizations Dying", on the other hand, is a fine flipside, a non-LP garage swipe at the Zero Boys classic. If this record was on the menu at the local jukebox I know I'd be pluggin' in quarters for the B-side. *David*

@ Get Hip, PO Box 666, Canonsburg, VA



Mouth - "Bang" 7 inch

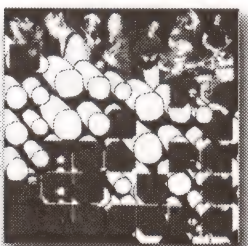
Terrible name, but they're British, so that explains it. The songs are inoffensive, but just more pop fodder. Sometimes ya just gotta say, 'why bother?'. *Anthony*

@ Pathos, PO Box 420801, San Francisco, CA 94142

One Time Angels - "To All Trains" 7 inch

Melodic punk along the lines of bands like Pegboy, they do a decent cover of Naked Raygun's "Soldier's Requiem" on the b-side, and the gruff, slightly whiny vocal style works well for this style. Solid guitar work, along with some heavier drumming than I normally like, leave me feeling a little like I've gone back in time a bit to the late '80s, before the renaissance of punk. It's decent, but unspectacular. *Steve*

@ Coldfront, PO Box 8345, Berkeley, CA 94707



Pattern - "Breakfast/Sunned Things Speak" 7 inch

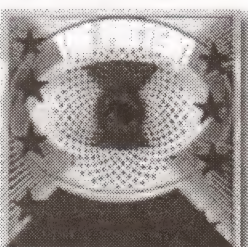
Yeah this band features refugees from the Peechees, Nuisance, St. James Infirmary, Blackfork, and Talk is Poison, but instead of coming up with some weird mixture of the above (not to say that couldn't end up sounding cool in itself), these folks instead come up with some fine punk ROCK, with a Detroit-meets-BritBeat feel. Attitude-laden, energetic, and definitely worthy of time on your turntable. *David*

@ Alternative Tentacles, PO Box 419092, San Francisco, CA 94141

Pattern - "Non Stop" 7 inch

Oh yeah! Rock and freakin' roll! The Pattern is all about nervous energy and tension, like night sweats on vinyl. The vocalist takes the best of Iggy Pop and Stiv Bators and adds some of his own personal problems. The drummer rolls all over the kit. Guitars are pure 1969 nastiness, backed up beautifully by a pumping bass. This is fist in the air music, absolutely magnificent. *Mark*

@ Gearhead, PO Box 421219, San Francisco, CA 94142



Pine - "Running On Empty" 7 inch

Very likable distorto-rock from Bakersfield. Kind of lo-fi with a keen college radio bent. My Dad Is Dead meets Cactus Nerve Thang. All four songs are strong enough to keep you listening. *AAAnthony*

@ 2624 Aberdeen Ct., Bakersfield, CA 93306

Rancid Vat/Hammerlock - split 7 inch

Kinda hard to decipher the lyrics, but Rancid Vat seem to be doing a tune extolling the joys of workings for a living...NOT. Punk and pissed for sure! For their part Hammerlock do what seems to be a tribute to Rancid Vat's Whiskey Rebel and reaches the quality level of said band. For lovers of rowdy punk rock. *David*

@ Steel Cage, PO Box 29247, Philadelphia, PA 19125



Real Kids - "I Can't Kick/Who Needs You" 7 inch

Two songs done live on 11/6/99 at Paychecks Lounge, Detroit, MI by the "original lineup" (Felice/Ferguson/Alpo/Borgioli) taken from an upcoming "Live in Detroit" CD. Even though I try to avoid reunions like the plague this isn't too bad, though the A-side will probably end up getting more play than the flip. Doesn't quite bring back the glory days, but fans will enjoy. *David*

@ Detroit Underground, PO Box 46073, Mt. Clemens, MI 48046



Red Planet - "Let's Get Ripped!/Too Drunk to Fuck" 7 inch

Bay area lads do the the Power Pop Punk thang on their original, while the flip is a cover (complete with Biafra-ish vox) of the Dead Kennedys classic. Cool "oh oh"s on the A-side, and while the flip isn't essential (the guitar goes overboard a tad in spots) it still makes for a fun listen. What the fuck, pick it up! *David*

@ Gearhead, P.O. Box 421219, San Francisco, CA 94142



Rocket 455 - "Cross-Eyed/Headin' For the Texas Border" 7 inch

"Cross-Eyed" is a bouncy rocker from this Detroit outfit that'll make you bounce right along. The flip is an appropriately rockin' take on the old Flamin' Groovies tune. Wipes the floor with their ten inch and sounds great whether you're getting drunk to it at a club or sitting at home cold sober. *David*

@ Get Hip, PO Box 666, Canonsburg, PA 15317

Sewer Grooves - "The Race is Over" 7 inch

Another bunch of Swedes who punk and roll, emphasis on the rock. The tunes almost slow down into Powder Monkeys/Mudhoney territory, but then pull out at the last minute even though the wah-wah pedal is all over the guitar solos. Sewer Grooves stay true to the foreign formula package-wise also, highlighting a found 70's photo of 2 bikini babes and a car part, ho hum... This is more stoner punk than meth-punk, I prefer Sex Sex Sex or Turbo Negro, thanks anyway. *Jesse*

@ Gearhead, PO Box 421219, San Francisco, CA 94142



Sonny Vincent - s/t 3 song 7 inch

Decent Johnny Thunders-esque single from this Texas guitar slinger. The low-fi nature of this EP adds to the down and dirty thang that Sonny and his backing band are obviously going for. At least he's got the history of punk-rockin' out with The Testors in 1976. He's slowed down a bit but still retains that certain special New York touch on these tunes. On see-through orange vinyl. I see this act playing a punk bar near you in the future, and the tipsy patrons will forgive any out-of-hand guitar wanking because the rest of the tunes are so rockin! *Jesse*

@ NDN, PO Box 131471, The Woodlands, TX 77393

Stef & Arno - "Sin Caras" 4 song 7 inch

This is a Surf band from France who managed to release a record that manages to blow away most modern American surf tuneage! This is some very cool surf, featuring energy to burn. Includes one slower-paced number that sounds kinda otherworldly when played on 33. Worth the international postage to obtain and treasure. *David*

@ Nemo, 62, Rue Judaïque, 33000 Bordeaux, France



Steven - "Out West" 7 inch

Book and record sets are a really neat idea. Those old Planet of the Apes and Spiderman packages were so damned cool. On the other hand, this story of Steven Out West is pretty dull. It doesn't really go anywhere and the humor falls completely flat. The music on the B-side ("A Mighty Bad Boy" and the "Steven Out West" theme) is alright, but nothing spectacular. This label deserves credit for a keen concept, though. Maybe the other releases in this book and record series are more entertaining. *Mark*

@ Vital Cog, PO Box 7846, Princeton, NJ 08543

Sugar Coma - "Blisters" 7 inch

Four teenagers from East London form a band named after a Hole song, add a little Korn influence, and out comes this debut. If you are a serious (!) Kittie fan, these are the new girls on the block. Lead singer, Jessica, has a pretty good voice when she's actually singing. Unfortunately she can't quite pull off the scream/yell vocals of her idols. She sounds like she needs to cough. *Laura*

@ Velocity, PO Box 2168, Rending, Berkshire RG1 7FN UK



Thatcher On Acid - "Can We Laugh Now?" 7 inch

Pathos Music evidently got a hold of copies of this record, originally released back in '92 on Subcorridor Records of Providence, R.I. They blacked out the address, pasted their sticker on it and sent it out, and yet the insert has the London Rugger Bugger Discs address on it. All four songs are the self-righteous Brit power punk T.O.A. is known for, and all four are strong. "Clockwatching" has its moments of H.P. Zinker happening. (Still sorry, Hans.) *Anthony*

@ Pathos, 8405 S. W. 6th, Portland, OR 97219

The Love of Everything - "Total Eclipse of the Heart (Revisited)" 7 inch

Treading the same woozy, somber terrain as Secret Stars, The Love of Everything deliver three heartbreaking, naval gazing, brittle folk numbers that are emotional without being emo. Twinkling piano adds depth and texture to slow-strummed guitar and whisper-quiet vocals. Affecting and impressive. *J. Edward*

@ Record Label, 87 Butler Street 4F, Brooklyn, NY 11231

The Monkey Power Trio - "We'll Meet In Heaven" 7 inch

Handsome white vinyl of some too-silly-for-me goofy rock, with a happy hippie vibe. "We'll Meet In Heaven" has some



appeal, for a minute or so, but "Bug Bug Crawl Crawl" is just plain stupid. I don't get it, sometimes. *Anthony*
 @ Pochahontas Swamp Machine, Box 980301, Ypsilanti, MI 48198

Trassels - "Grifter" 3 song 7 inch

These kooks are from Finland and they do dark rock-n-roll similar to the Murder City Devils, but with punkier guitars. Pretty damn good. A nice garage, fuzz sound. Only problem is the over the top effects on the vocals got annoying after a while. Other than that, pretty solid. Bonus: cover art with 50's chicks roasting weenies. Love it. *Laura*
 @ Killer, PO Box 237, 28101 Pori, Finland

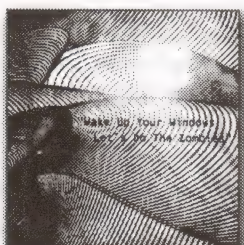


V/A - "A Tribute to Samhain" 2X7 inch 10 bands/11 songs

Never having been willingly subjected to a Samhain record, I'm probably the perfect person to review this. Why? Because most tribute comps lead the listener to realize that the original band probably did the tunes better - and the only exceptions are when a band makes a song their own (Cracker on the "London's Burning" comp, A.F.I. on the "Punk Goes Metal" comp, Flea on the Germs comp). But since I only recognized the Misfits tune that made it onto this tribute ("Horror Business," which Samhain played live.), all of that's out the window. The Jackalopes (who did "Initium" and the aforementioned "Horror Business") kick ass here, as do Sex Sex Sex ("Black Dream") and The Vladimirs ("Lords of the Left Hand"). On limited, double blood-red wax. *Jesse*
 @ Spastmatic, PO Box 20913, Mesa, AZ, 85277

V/A - "Always Wear an Approved Safety Helmet" 7 inch

Four bands do 5 songs about the love of motorcycles (I'm with them on that). The Skablins do wacky instrumental surf-ska. Mach III are the soundtrack to your next spy home movie. Thee Pirates remind me of the Teen Idols-head bobbin' 50's style punk. The Tony Mentzer Experience have more than a little Rev. Horton Heat in them. This 7 inch is to accompany a zine called Motorcycho. Cute insert design with old helmet safety tips. Very cool. *Laura*
 @ Motorcycho, PO Box 1564, Point Roberts, WA 98281



V/A - "Wake Up Your Windows, Let's Do the Zombies" 7 inch

It's awfully difficult to do wrong with The Zombies as source material, and the five bands represented here do not defame the legacy. Most impressive: Photon Band's woozy, note-perfect rendering of "Beechwood Park", Dipsomaniacs relentlessly ominous take on "Butchers Tale", and Green Pajamas sugar-sweet reinvention of the maudlin "Rose for Emily". *J. Edward*
 @ Zapruder Groove Records

sell your tuner on e-bay.

(while it's still worth something.)

streaming high quality mp3 audio
 for broadband connections - 24/7!

SHREDDINGRADIO.COM

**we owe you
nothing
punk planet:
the collected interviews**



Punk Planet - the book (review) by David Hill

I'll ignore the whole Punk Planet vs. MRR vs. Hitlist vs. Heartattack vs. need-I-go-on bickering, and concentrate on reviewing the tome at hand: a collection of some of the interviews that originally appeared in the zine known as Punk Planet. The twenty-five interviews (out of the over three hundred that Punk Planet has conducted in its lifetime) that are featured within these pages include Steve Albini, Black Flag, Ian MacKaye, Jello Biafra, Kathleen Hanna, Negativland, Ted Leo, Noam Chomsky, Ruckus Society, Chumbawamba, Jem Cohen, Winston Smith, Porcell, Central Ohio Abortion Access Fund, Voices in the Wilderness, Thurston Moore, Duncan Barlow, Frank Kozik, Los Crudos, Art Chantry, and Jon Strange (from Clinton's infamous "town meeting"): a collection of musical and visual artists, label heads, and activists, many of them wearing more than one of the aforementioned hats. While many of them differ in terms of musical styles, beliefs, etc., all of them share dissatisfaction with the Way Things Are and are doing what they can to evoke some sort of change for the better, whether it be in the musical, social, or political realms or some combination of the above.

Might as well get the caveats out of the way first. There were a couple of instances where the interviewer could have stated some of his doubts and concerns while he was interviewing the band/artist instead of waiting to include them in the intro, especially since that way the band could have then had a chance to respond. A few others could have gone more in depth, and one or two end up being a struggle to finish. Without naming any names, it becomes pretty obvious which interviewers do a higher quality job than certain others.

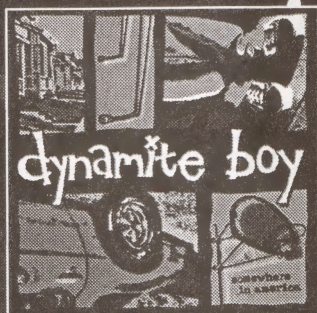
That said though, most of the time the interviews end up being informative (and not just about the subject) and quite stimulating, taking on a conversational tone at times that's better at getting a point or an observation across than a point-blank question could do. The intros are well-written, the questions (and the answers) are for the most part well-thought out. (Granted, some of these folks couldn't give a bad interview if they tried) Some interviews end up being downright inspiring; others, such as the one with Duncan Barlow, will inspire a sad nod of agreement.

--- Akashic Books - paperback - 346 pages - list price \$16.95 ---

dynamite boy

somewhere in america

out
march
20th



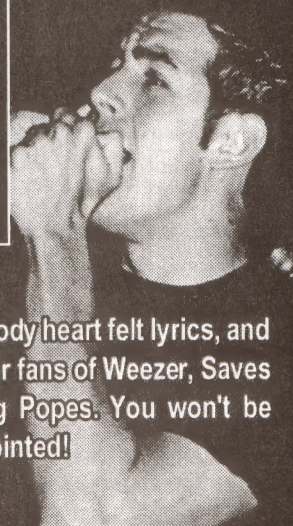
Incredible third release from this great pop punk band loaded with catchy songs and vocal harmonies that will stick in your head for days!



WWW.FEARLESSRECORDS.COM
13772 GOLDENWEST #545, WESTMINTSER CA 92683

junction 18

this vicious cycle: out now



An amazing blend of melody heart felt lyrics, and driving guitars. A must for fans of Weezer, Saves the Day, or the Smoking Popes. You won't be disappointed!



WWW.FEARLESSRECORDS.COM
13772 GOLDENWEST #545, WESTMINTSER CA 92683



Egon
"Behind the Curtain"

CD \$12ppd



We Talked About Murder
s/t

CDEP \$8ppd



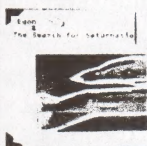
Our Own Somewhere...
"...Is Right Here"

CD \$5ppd



The Search for Saturnalia
"Four Letters"

CD \$12ppd



Egon &
The Search for Saturnalia

split 7" \$4ppd



Distributed by:

Southern

Stickfigure

Saul Goodman

Insound

Ignition

X-Mist

Order online:

www.hasanyoneevetoldyou.com

Email us:

hasanyoneevetoldyou@yahoo.com

Write us:

PO Box 161702

Austin, TX 78716-1702

Make all things payable to:

Has Anyone Ever Told You?



DALLAS, TX - Red Animal War tear through "Breaking in an Angel" with such ferocity and intensity that there's no time for weary-eyed introspection. Displaying a torrid grasp of timing and stop-start dynamics, they redefine technical song structure. With anthems of inspiration and cascades of melody that evolve with every listen, you can't help but scream the lyrics. Pure, primal, genuine emotion. Unreleased track "Backbreaker" on Emo Diaries Four. On tour throughout 2001. 11 songs/44:30/00r 395

deep elm records sound spirit fury fire



red animal war
breaking in an angel cd \$13



last days of april
angel youth cd \$13



david singer
the cost of living cd \$13



white octave (ex-cursive)
style no. 6312 cd \$13

prices postpaid usa - canada add \$1 - world add \$3 - get all five emo diaries cd compilations (65 songs) for \$49 ppd usa (\$59 world) 8 hour order processing - credit-debit-check-cash-money orders - **SAMPLER** with 19 songs / 14 bands only \$3 PPD WORLDWIDE coming soon: the appleeed cast "low level owl" - benton falls "fighting starlight" - hundred hands "little eyes" - emo diaries chapter six

post box 36939 charlotte, nc 28236 usa • (704) DE-DIRECT
order@deepelm.com • sounds, tours, news, contests, more.....

www.deepelm.com

KLEENEX GIRL WONDER 2CD



THE LONG AWAITED
FOLLOW UP TO PONY-
OAK. TWO CD'S OF
CLASSIC KGW SOUNDS AND
A FANTASTIC STORY LINE
TO GO ALONG WITH IT.

WWW.SMITHALBUM.COM

OVAL-TEEN 1CD



FIFTIES/SIXTIES ROCK WITH
A LITTLE BIT OF COUNTRY
AND A LITTLE BIT OF SOUL.
IF YOU NEED TO KNOW
THINK TOMMY ROE OR
ELEPHANT SIX.

FOR VIKINGS, BY VIKINGS.™-COPYRIGHT MMI

COMING SOON!...BLUE DIAMOND PHILLIPS PRESENTS VOL 1
FEATURING KLEENEX GIRL WONDER, 84 NASH, BOY LION
ASTRO-B, ROCKS PENNY CAR, 5 DOLLAR FOUNDATION
DREAM(AKA THE YOUNG MISTRESS), OVAL-TEEN, O-ASIATIC
BEAUTY PAGEANT, AMERICAS NUMBER ONE SWEETHEART
HASHAA AND MANY MORE



MOC RECORDS-4932 LINS COTT AVENUE-DOWNERS GROVE IL 60515

WWW.MOCRECORDS.COM

We made Number

Top 10: November 7th

- 1 - Eyesinweasel - There She Goes Again
- 2 - Love Kit - Jesus & Lori
- 3 - Braille Drivers - Beloved
- 4 - Edwerd? - Secrets of the World
- 5 - Electro Group - Line of Sight
- 6 - Ashtray Babyhead - Popstar Radio Crown
- 7 - The 6ths - You
- 8 - Theta Wave State - These Islands
- 9 - J Mascis - Same Day
- 10 - Love Kit - Good Flying Bird

Based on airplay and requests, *Secrets of the World* from Edwerd?'s cdr *Homegrown* made the number four slot on ShreddingRadio's November 7th, Top 10 play list. \$5 U.S. ppd

New OX & Edwerd?
coming this summer!

Also available from Allegory Records, the OX debut ep \$5 U.S. ppd or free with purchase of *Edwerd?*, *Homegrown* cdr (while supplies last)

OX is "...a creative album straddling the bounds between jazz, folk, rock and psychedelic. In defying the norms, OX has created something that is truly enjoyable to listen to.... You won't be disappointed."
- Impact Press

Allegory Records, PMB 228, 11024 Montgomery NE
Albuquerque, NM 87111 USA (allegory@worldnet.att.net)

www.ShreddingRadio.com

WARS FREDERIKSEN

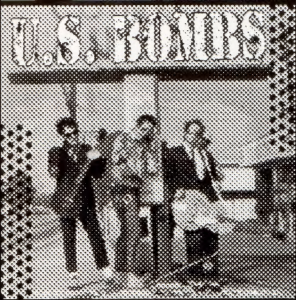


And The Bastards

the new cd and lp
produced by Tim Armstrong
out now on
hellcat records



www.hell-cat.com

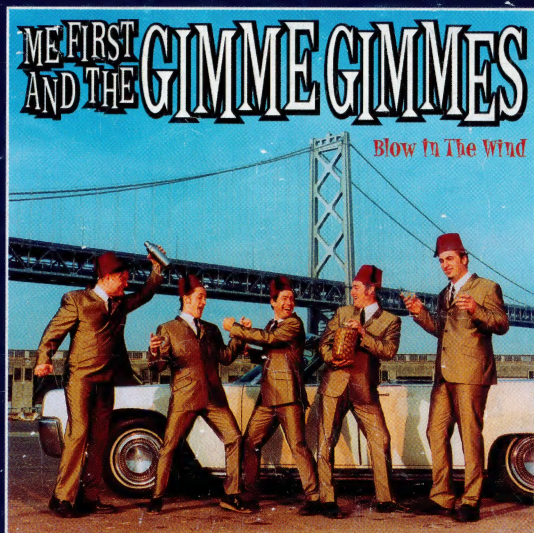


U.S. BOMBS

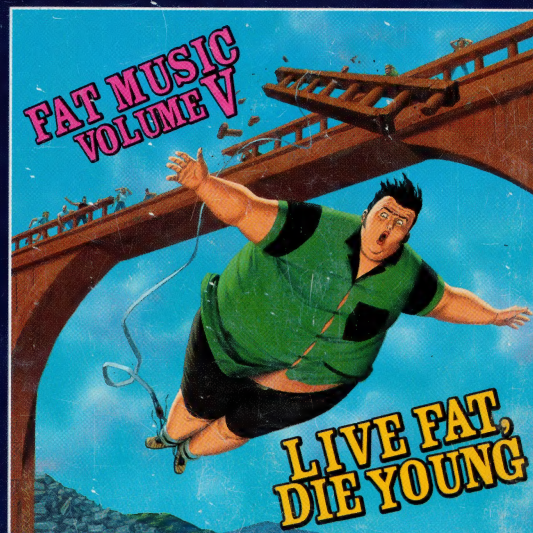
BACK AT THE LAUNDROMAT

FOR A FREE TRACK GO TO WWW.HELL-CAT.COM





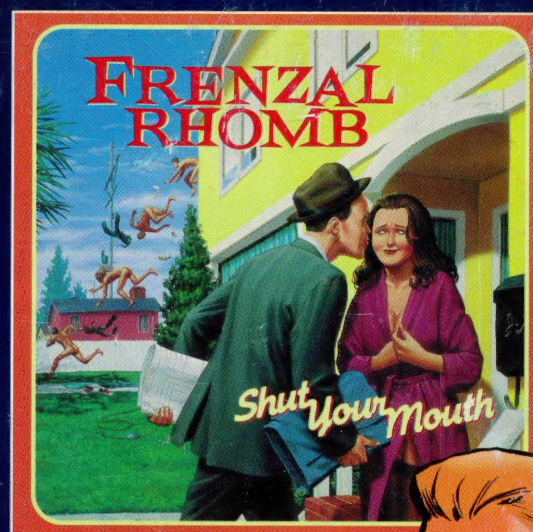
Me First And The Gimme Gimmes
"Blow In The Wind"
 March 20th CD/LP



V/A
"Live Fat, Die Young"
 March 6th CD/LP



Zero Down
"With A Lifetime To Pay"
 February 20th CD/LP



Frenzal Rhomb
"Shut Your Mouth"
 March 20th CD/LP



Fat Wreck Chords
 P.O. Box 193690
 San Francisco, CA 94119
www.fatwreck.com

12 Seven Inches • Limited Edition • Colored Vinyl • Not Available In Stores Or Mailorder